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Creating Bass Lines from Chord Symbols

PRIVATE LESSONS

by
Dominik Hauser

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Introduction

This book is designed to help you create bass lines from chord symbols. How often have you had a guitar player tell you “just play D and G,” or even more complicated, “the progression is just C seven-sharp nine (C7#9) to an F minor nine (Fmi9).” You’re thinking to yourself, “Great, what does that mean,” and end up playing mainly roots and octaves. This book will show you, step by step, how to create interesting lines and grooves using notes that outline the chords in multiple positions on the neck.

We’ll use diagrams and tablature so you can visualize patterns on your bass rather than having to memorize all the theory by rote. The theory is explained, but it is not necessary for using this book. There are many recorded examples, so you can play along with the CD. At the end of each chapter there is one song with no bass, giving you a chance to apply the chapter’s concepts to the process of creating your own part from the chords and drum groove.

Each chapter deals with progressively complicated chords, so as you move through the book, you’ll gradually develop more harmonically-advanced lines.

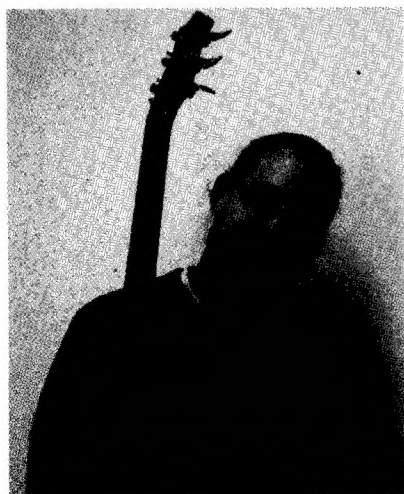
Dedication and Acknowledgments

I would like to dedicate this book to my parents. Without them I would not have become a musician. Thank you for everything.

I would like to express my thanks to Kurt, Kevin, and Roger for their great playing, and Mike for the awesome mix.

All music written, arranged and produced by Dominik Hauser
Bass, Keyboard and Drum programming—Dominik Hauser
Guitars— Kevin Tiernan
Keyboards— Roger Steinman
Drums and Percussion — Kurt Walther
Mixing Engineer— Mike Aarvold

About the Author



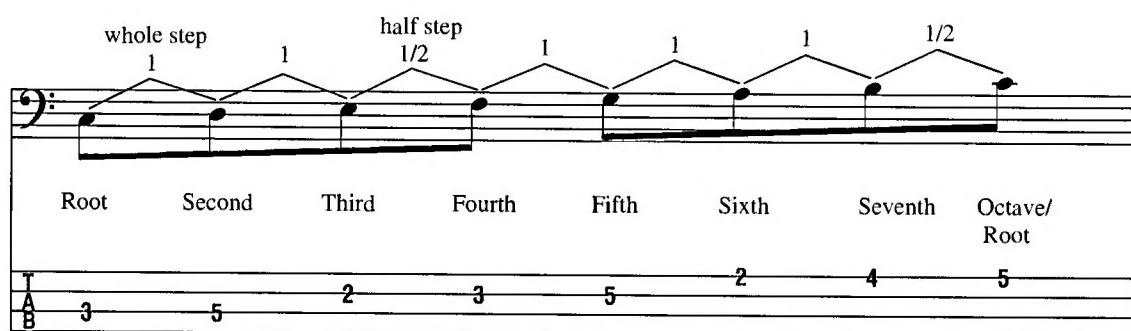
Born in Switzerland, Dominik Hauser was educated at Jazz School St. Gallen where he received his master’s degree in music. As composer, arranger, and bass player for the jazz-funk group the Ruleless, he was awarded the prestigious Prix Walo and performed at the Montreaux Jazz Festival. After moving to Los Angeles in 1996, he studied film scoring at UCLA and began working in the film industry. Dominik is a sought-after bass instructor at the Musicians Institute, where he teaches arranging and theory in the MI degree program, along with jazz studies and fretboard improvisation. He also plays sessions and gigs in the L.A. studio and club scene. Listen to some of Dominik’s compositions and find out about his latest projects at hausermusic.com.

Also Available from Dominik Hauser: *Chords for Bass* (HL00695934)

Triads in One Octave

Though we're not focusing on scales right now, we should know that chords are derived from scales. The notes in a scale are numbered 1, 2, 3, 4, 5, 6, and 7. They're also called the *root*, *second*, *third*, etc. Most scales consist of seven notes.

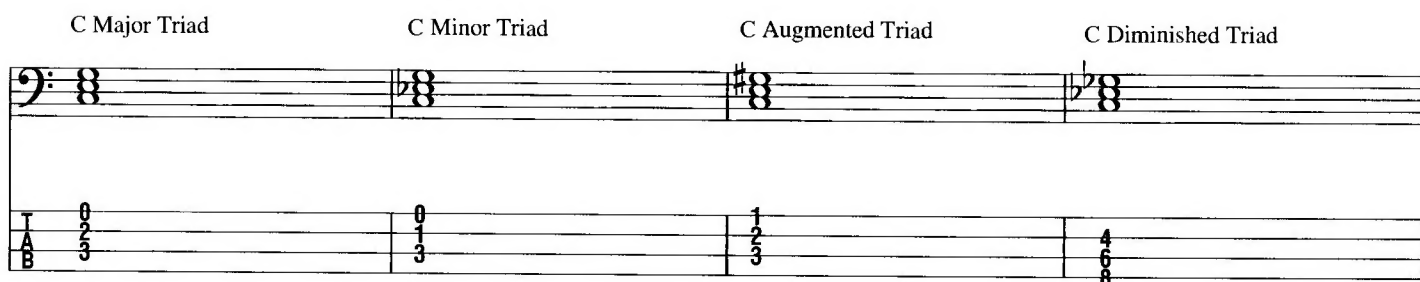
The distance from one note in the scale to the next is either a *half step* (one fret) or a *whole step* (two frets). Both of these distances—whole- and half-steps—are called a *scale steps*. You can create different scales by varying where the half steps are placed. The major scale is the most common sound you'll hear in pop and rock music and most chords are derived from that scale.



The most basic chords that piano and guitar players use are called *triads*. A triad consists of three notes and all the notes are either a *minor third* (three half steps/ three frets) or a *major third* (four half steps/ four frets) apart. Triads are created by leaving out the second, fourth, sixth, and seventh notes of the scale.

Our first triad, the *major triad*, consists of a major third interval (from the root to the third of a scale) and a minor third (from the third to fifth).

A *minor triad* consists of a minor third followed by a major third. An *augmented triad* consists of a major third followed by another major third. The *diminished triad* consists of two consecutive minor thirds.



We as bass players don't want to play all notes in a chord at the same time. So what we have to do is break the chord into an *arpeggio*. That means we play the notes one at a time.

C Major Arpeggio	C Minor Arpeggio	C Augmented Arpeggio	C Diminished Arpeggio

With arpeggiation we can outline the chord in a *horizontal* way (one note at a time) rather than *vertically* (all notes played together).

Major and minor triads are the most common chords you will see, comprising about 90% of pop and rock music. The diminished triad is rare in those styles but is found in jazz. The augmented triad is almost never heard (it sounds quite "out").

The Major Triad, Sus4, and Power Chord

Now let's look at a simple *chord progression* (multiple chords following each other).

This first progression is called a I–IV–V–I. It's four scale steps from C (I) to F (IV) and five scale steps from C to G (V). Roman numerals IV and V signify that those chords are built on those scale degrees—the IV chord (F) is built on scale degree 4 of the C scale while the V chord (G) is built on the fifth scale degree of C.

C(I)	F(IV)	G(V)	C(I)
1	1 2 3 4	1 2 3 4 5	
C	F	G	C

You probably notice the *rhythm slashes* inside the bars on the second line. These indicate that you can play whatever bass line you like. Usually the style of the tune will give you some idea in which direction you should take your line (rock, funk, pop, jazz, etc.).

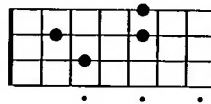
On the second line you see the letters C, F, G, and C again. A letter by itself indicates a major triad as the basic chord for the measure; you can play a major arpeggio over it. There are a few different ways to notate a major chord. Although most of the time you just see the letter, you may see major triads written like this:

C, C^Δ, C^{maj}, CMA, Cmaj, Cma

To the root, third, and fifth of the triad, I'll add a fourth note called the *octave*. *Octave* means eight; the note is eight steps above the root (C). The root and the octave are essentially the same note, so you can treat them equally. They just appear in a different range. The lower your root note is played, the more bottom you give to the band.

Here is the fingering for the C major triad in one octave. Whenever you play a major chord, start with your second finger on the root.

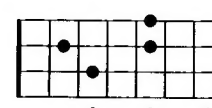
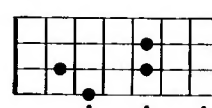
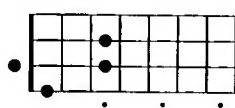
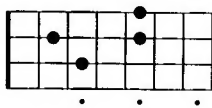
Fret-Hand 2 1 4 4
Fingers: 2 1 4 4



Here is the I–IV–V–I progression with a major triad arpeggio on each chord. Try visualizing your fingerings so you can recognize them as shapes. The diagrams below the tablature are intended to help you do this.

Track 1

Fret-Hand 2 1 4 4 1 3 3 2 1 4 4 2 1 4 4
Fingers: 2 1 4 4 1 3 3 2 1 4 4 2 1 4 4



This is called an *arpeggio exercise*. It's not very musical because the rhythm is repetitive, and the order of the notes is always the same. When we create a bass line over these chords, we try to change the rhythm and mix up the note order a little. The following examples show some of the possible lines that you could play over the progression. Only the previous fingerings are used. Again, memorize the shapes of the arpeggios and try to visualize them on the neck.

Track 2

Fret-Hand 2 1 4 4 1 3 3 2 1 4 4 2 1 4 4
Fingers: 2 1 4 4 1 3 3 2 1 4 4 2 1 4 4



Track 3

Track 3 musical notation for C, F, G, and C chords. The notation includes a bass staff with a 4/4 time signature and a guitar staff with fret numbers. The sequence of notes and frets is as follows:

Chord	Notes (Bass)	Frets (Guitar)
C	C4, E4, G4, C5	3, 5, 2, 5
F	F4, A4, C5, F5	1, 3, 0, 3
G	G4, B4, D5, G5	3, 5, 2, 5
C	C4, E4, G4, C5	3, 3, 2, 5



Track 4

Track 4 musical notation for C, F, G, and C chords. The notation includes a bass staff with a 4/4 time signature and a guitar staff with fret numbers. The sequence of notes and frets is as follows:

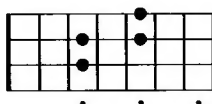
Chord	Notes (Bass)	Frets (Guitar)
C	C4, E4, G4, C5	3, 3, 3, 3
F	F4, A4, C5, F5	2, 5, X, 3
G	G4, B4, D5, G5	3, 3, 3, 3
C	C4, E4, G4, C5	2, 5, X, 3

There is one chord that is derived from the major triad. It's called a *sus4* chord. This arpeggio uses the fourth instead of the third ("sus" stand for "suspended"). The third is suspended and gets replaced by the fourth. Traditionally, this chord functions as the V chord—standing on the fifth degree—and resolves to the major triad on the same degree (V).

Csus4 musical notation and fret-hand diagram. The notation includes a bass staff with a 4/4 time signature and a guitar staff with fret numbers. The sequence of notes and frets is as follows:

Notes (Bass)	Frets (Guitar)
C4	3
F4	3
G4	5
C5	5

Fret-Hand 2
Fingers:



Now let's try a progression in D major that incorporates a sus4 chord.



Track 5

Music notation for Track 5, showing a progression in D major (D, G, Asus4, A, D) with fingerings (8, 5, 1, 5, 8, 3, 8, 5, 1, 5, 8, 3, 8, 5, 1, 5, 8, 4, 8, 5, 1, 5, 8, 3) and fret numbers (7, 7, 5, 7, 7, 4, 5, 5, 5, 5, 2, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 4).

The eighth notes in the following example are *swung* (the downbeat is twice as long as the upbeat):

Swing (♩ = ½ ♩)

Looks like this

=

Sounds like this

Music notation showing a swung eighth note pattern (♩ = ½ ♩) with a triplet of eighth notes.



Track 6

The following progression uses only sus4 chords.

Swing (♩ = ½ ♩)

Asus4

Gsus4

Music notation for Track 6, showing a progression in D major (Asus4, Gsus4, Fsus4, Gsus4, G#sus4, Asus4) with fingerings (1, 4, 5, 8, 1, 5, 4, 5, 4, 1, 4, 5, 8, 1, 5, 4, 5, 4, 1, 4, 5, 8, 1, 1, 1) and fret numbers (5, 5, 5, 5, 5, 7, 5, 5, 5, 5, 7, 5, 7, 5, 3, 3, 3, 3, 3, 5, 5, 3, 3, 3, 3, 5, 3, 5, 3).

Fsus4

Gsus4

G#sus4

Asus4

Music notation for Track 6, showing a progression in D major (Asus4, Gsus4, Fsus4, Gsus4, G#sus4, Asus4) with fingerings (1, 4, 5, 8, 1, 5, 4, 5, 4, 1, 4, 5, 8, 1, 1, 1, 1, 1, 3, 3, 1, 1, 1, 3, 1, 3, 1, 3, 3, 3, 3, 3, 5, 5, 3, 3, 3, 3, 4, 4, 4, 5).

Here is a I–IV progression in B \flat that uses the sus4 sound on the second chord.



Track 7

B \flat (I) Eb $\text{sus}4$ (IV) B \flat (I) Eb $\text{sus}4$ (IV)

1 8 3 1 4 5 1 8 3 1 4 5

6 8 5 6 6 8 6 8 5 6 6 8 8

B \flat (I) Eb $\text{sus}4$ (IV) B \flat (I) Eb $\text{sus}4$ (IV)

1 8 3 1 4 5 1 8 3 1

6 8 5 6 6 8 6 8 5 6 6 6

Here we have a I–IV–V–I progression in F major.



Track 8

F (I) B \flat (IV)

8 1 8 1 8 1 8 1 8 5 3 8 1 8 1 8 1 8 1 8 5 3

3 3 3 3 3 3 3 3 3 3 3 3 3 0 1 1 1 1 3 0

C (V) F (I)

8 1 8 1 8 1 8 1 8 5 3 8 1 8 1 8 1 8 1 8 5 1

5 5 5 5 5 5 5 5 5 5 5 2 3 3 3 3 3 3 3 3 3 3 1 1 1 1 3 1

Here is a Latin groove in A \flat major. Notice that there is actually no third in this bass line.



Track 9

Sheet music for Track 9, a Latin groove in A \flat major. The key signature has two flats (B \flat and E \flat). The music is in 8/8 time. The bass line consists of eighth notes. The fretboard diagram below the staff shows the fingerings for the bass line.

Chords: A \flat , D \flat , E \flat , A \flat

Fingerings (Bass Line): 1 5 8 1 5 8 5 1 5 8 1 5 8 5 1 5 8 1 5 8 5 1 5 8 5 1

Fretboard Diagram (Bass):

- 4 6 6 4 6 6 4 6 6 4 6 6 6 8 8 6 8 8 4 6 6 6 4

This Bossa Nova-like groove is in G major. Again only roots and fifths are used.



Track 10

Sheet music for Track 10, a Bossa Nova-like groove in G major. The key signature has one sharp (F#). The music is in 4/4 time. The bass line consists of eighth notes. The fretboard diagram below the staff shows the fingerings for the bass line.

Chords: G, C, D, 1. G, 2. G

Fingerings (Bass Line): 1 5 1 1 5 1 1 5 1 1 5 1

Fretboard Diagram (Bass):

- 3 5 5 3 3 5 5 3 5 7 7 5 3 5 5 3 3 5 5 3

The Latin line on Track 11 (below) includes the third of the chord. It also includes the fifth below the root, a very common choice for bass lines.

Sheet music for Track 11, a Latin line in B major. The key signature has two sharps (F# and C#). The music is in 4/4 time. The bass line consists of eighth notes. The fretboard diagram below the staff shows the fingerings for the bass line.

Chord: B

Fingerings (Bass Line): 1 3 5 5

Labels: Root, Major Third, Fifth, Fifth below the Root

Fretboard Diagram (Bass):

- 2 1 4 2

Fret-Hand 2
Fingers:



Track 11

Sheet music for Track 11, a Latin line in B major. The key signature has two sharps (F# and C#). The music is in 4/4 time. The bass line consists of eighth notes. The fretboard diagram below the staff shows the fingerings for the bass line.

Chords: B, C#, 1. C, 2. B

Fingerings (Bass Line): 1 5 1 5 3 1 1 5 1 5 3 1 1 5 3 1 1

Fretboard Diagram (Bass):

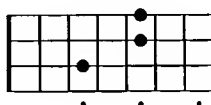
- 2 4 4 4 2 4 1 2 2 4 6 6 6 4 6 3 4 4 3 5 2 3 2

It is actually quite common in rock, Latin, and folk music that the bass player does not play the third. In rock music there exists a chord without a third, called a *power chord*. It's constructed of the root, fifth, and octave. It's also called a "5" chord (because of the added fifth). This chord is mainly played on distorted guitar.

C5

1 5 8
Root Fifth Octave

Fret-Hand 2 4 4
Fingers: or 1 3 3



Track 12

F5 G5 A \flat 5 G5 F5

1 5 1 8 1 1 5 1 8 1 1 5 1 1 8 1 1 5 1 8 1



Track 13

A5 C5

1 5 1 5 1 5

D5 A5 B \flat 5 A5

1 5 1 1 1

The Minor Triad

Now it's time to incorporate the *minor triad*. The way a minor triad can be notated varies. Here are the most common chord symbols you'll see for C minor:

Cmi, C-, Cm

You may also see these. Because they are not as clear as the previous ones, they should not be used:

CMI, C^{mi}, c

The third in a minor triad is a half step lower than the third in a major chord. The **mi, m**, or dash sign (-) in the chord symbol refers to that note (the minor third). Minor fingerings always use the first finger on the root.

Cmi

1 2 $\flat 3$ 4 5 6 7 8
Root Minor Third Fifth Octave

Fret-Hand 1 4 3 3
Fingers:

This progression in B \flat minor uses the I, IV, and V chord.

Track 14

B \flat mi (I) Ebmi (IV) Fmi (V) B \flat mi (I)

1 $\flat 3$ 5 8 1 $\flat 3$ 5 8 1 $\flat 3$ 5 8 1 $\flat 3$ 5 8

Fret-Hand 1 4 3 3 1 4 3 3 1 4 3 3 1 4 3 3
Fingers:

Here is another line for you to practice.

Track 15

Bmi Dmi

1 8 5 8 $\flat 3$ 1 8 5 8 $\flat 3$ 1 1 8 5 8 $\flat 3$ 1 8 5 8 $\flat 3$ 1

Fret-Hand 4 4 4 4 7 7 7 7
Fingers:

This next line utilizes the fifth below the root again, and the following line includes triplets and a shuffle feel.



Track 16

Track 16

Chord progression: Cmi, B♭mi, Cmi

1 5 b3 1 5 1 1 5 b3 1 5 1

3 x 3 x 3 6 3 x 3 x 3 1 x 1 x 1 4 1 x 1 x 1 1 3



Track 17

Swing (♩ = ♩³)

Track 17

Chord progression: Ami, Dmi, Ami, Emi, Dmi, Ami, Emi, Ami

1 5 8 1 b3 1 5 8 1 b3

7 7 5 5 5 5 5 5 8 5 5 5 5 5 5 7 7 5 5 5 5 5 5 8

1 5 8 1 b3 1 5 8 8 3 1 b3 1

9 9 5 5 5 5 5 5 8 7 7 7 7 7 7 0 3 5

Since it is rare for chord progressions to only consist of minor chords, we will play a few bass lines that use minor and major arpeggios. This 12/8 groove is in D♭ major and uses a minor chord on the second and sixth degrees.



Track 18

Track 18

Chord progression: D♭, B♭mi, E♭mi, A♭

1 5 1 b3 5 1 5 1 3 5

4 4 4 4 6 6 6 9 8 6 6 6 6 4 4 4 3 6

1 3 5 8 5 b3 1 5 1 3 5 1 5 1 3 1

4 4 4 3 6 8 8 8 9 6 6 6 6 4 4 4 3 6 6 6 6 6 4 4 4 3 4

1. E♭mi A♭ 2. E♭mi A♭ D♭

Here is a funky line in G minor.



Track 19

Gmi Fmi

1 b3 5 8 b3 5 1 1 b3 5 8 b3 5 1

3 3 6 5 5 6 5 3 1 1 4 3 3 4 3 3 1

Gmi D Gmi

1 b3 5 8 b3 5 1 1 3 5 8 3 5 1 1

3 3 6 5 5 6 5 3 5 5 4 7 7 4 7 7 5 3

This arpeggiated bass line is in B minor.



Track 20

Bmi F#

1 5 b3 8 5 b3 1 1 5 3 8 5 3 1

2 4 5 4 4 5 2 2 4 1 4 4 1 2

Bmi F# Bmi

1 5 b3 8 5 b3 1 1 5 3 5 8 5 1

2 4 5 4 4 5 2 2 4 1 4 4 4 4 2

Let's practice a few more grooves.



Track 21

Chord progression: Gmi, C, Fmi, Bb, Gmi

1 1 3 5 8 1 8 5 3 1 1 1 3 5 8 1 8 5 3 1 1

3 6 5 5 3 5 5 2 3 1 4 3 1 3 3 0 6 3



Track 22

Chord progression: A, C#, F#mi, B

1 3 5 8 5 1 3 5 3 1 5 1 1 3 1 5 1 3

0 4 2 2 4 3 6 3 4 4 2 5 2 4 4 1

Chord progression: Bmi, E, A, D, A, E, A

1 1 3 5 1 3 1 5 1 3 1 1 3 1 3 1 1 1 3 1 5

2 5 4 5 2 2 0 4 5 5 4 5 4 5 7 7 4 7 7 5



Track 23

Chord progression: Dmi, C

1 1 3 1 5 1 1 3 1 1 3 1 5 1 3 1

5 5 5 5 8 5 5 5 7 5 5 5 8 5 5 5 3 3 3 3 2 3 3 3 5 3 3 3 2 3 3 3

Chord progression: Bb, C, Dmi

1 3 1 1 5 1 1 1 3 1 5 1 8 1 5 1 1 3 1 5 1 8

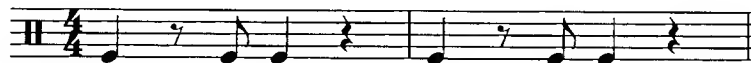
1 1 1 1 0 1 1 1 3 3 3 3 5 3 3 3 5 5 8 5 7 5 5 7 5 8 5 7 5 7

Now it's time to have some fun. The following example has no written bass line. Try to come up with a groove and play it with the track. Remember: you're not improvising a solo here; come up with a repetitive pattern and stick with it. This is how bass parts in most styles work.

Use the triad fingerings that we've learned so far. You might have noticed that the bass line in all of the previous examples always start with the root. Since we are holding down the foundation of the music, and the root is the most important note of the chord, it should always be played first when a new chord change happens.

Another aspect to consider is the drum groove. Bass players should always try to lock in with the drummer and be as precise with the placement of each note as possible.

A very common approach to bass lines is trying to match the rhythm of the bass drum. In the following recorded example (Track 24) the bass drum plays the following rhythm:



Try matching that rhythm with your bass line by playing beats 1, the “and” of beat 2, and beat 3. You can always play more notes, but these three should be the basis of your line.

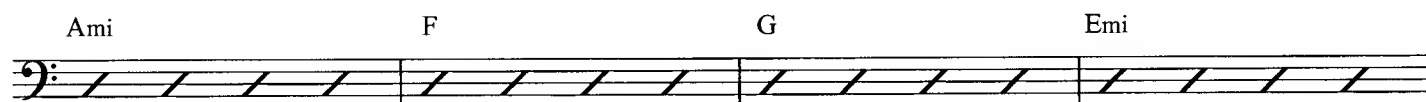
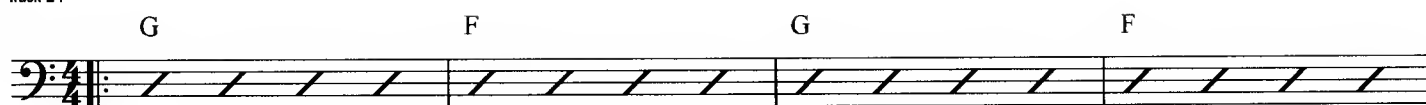
Here are the available notes for each chord.

<p>C (I)</p>

OK? Go!



Track 24



The Diminished Triad

Now let's add the *diminished* triad. The chord symbol for the diminished triad looks like this:

C°, Cdim

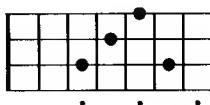
The fifth on a diminished triad is called "diminished" because it is a half step lower than the fifth of a major chord. The ° or **dim** in the chord symbol refers to that note, also sometimes called the *flatted* fifth.

C°

1	2	b3	4	b5	6	7	8
Root		Minor Third		Diminished Fifth			Octave

Fret-Hand 1 4 2 3

Fingers:



The Augmented Triad

The chord symbol for an *augmented* triad looks like this:

C+, Caug, CAug, C+5

The augmented fifth in the chord is a half step higher than the fifth of a major chord. The + or **Aug** in the chord symbol refers to that note, also sometimes called a *sharp fifth*.

C+

1 2 3 4 #5 6 7 8

Root Major Third Augmented Fifth Octave

Fret-Hand 2
Fingers:

Now let's play a bass line that involves all four triad types. This example is in the key of D minor.

Track 25

Dmi E° A+ Dmi

1 5 8 b3 1 b5 b3 1 #5 8 3 1 5 b3

5 5 7 8 7 7 8 10 5 5 8 7 4 5 5 7 8

* E# is enharmonically equivalent to F.

Bb E° A+ Dmi

1 5 8 3 1 b5 b3 1 3 #5 3 1 5 8

6 6 8 8 5 7 7 8 10 5 5 4 8 4 5 5 7 7

Here is a rock groove in E. The root acts as a *pedal tone* (a note that repeats while the chord structure changes).

Track 26

E E+

1 5 1 5 3 1 #5 1 #5 3 1

0 0 2 0 0 2 4 0 0 3 0 0 3 4 0

E°

1. Emi 2. Emi

b5 1 b5 b3 1 5 1 5 b3 8 5 8

(0) 0 1 0 0 1 3 0 0 2 0 0 2 3 0 2 2 0

Let's practice one more bass line with all four chord types.



Track 27

Track 27 musical notation showing a bass line with four measures. The chords are Cmi, D°, G+, and Cmi. The bass line is written in bass clef, 4/4 time. The notes are: Cmi (C4, E4, G4), D° (D4, F4, A4), G+ (G4, B4, D5), and Cmi (C4, E4, G4). The bass line is written in bass clef, 4/4 time. The notes are: Cmi (C4, E4, G4), D° (D4, F4, A4), G+ (G4, B4, D5), and Cmi (C4, E4, G4). The bass line is written in bass clef, 4/4 time. The notes are: Cmi (C4, E4, G4), D° (D4, F4, A4), G+ (G4, B4, D5), and Cmi (C4, E4, G4). The bass line is written in bass clef, 4/4 time. The notes are: Cmi (C4, E4, G4), D° (D4, F4, A4), G+ (G4, B4, D5), and Cmi (C4, E4, G4).

Track 27 musical notation showing a bass line with four measures. The chords are C, Fmi, G+, and Cmi. The bass line is written in bass clef, 4/4 time. The notes are: C (C4, E4, G4), Fmi (F4, A4, C5), G+ (G4, B4, D5), and Cmi (C4, E4, G4). The bass line is written in bass clef, 4/4 time. The notes are: C (C4, E4, G4), Fmi (F4, A4, C5), G+ (G4, B4, D5), and Cmi (C4, E4, G4). The bass line is written in bass clef, 4/4 time. The notes are: C (C4, E4, G4), Fmi (F4, A4, C5), G+ (G4, B4, D5), and Cmi (C4, E4, G4). The bass line is written in bass clef, 4/4 time. The notes are: C (C4, E4, G4), Fmi (F4, A4, C5), G+ (G4, B4, D5), and Cmi (C4, E4, G4).

Here we have a progression without a written bass line. Try to apply what you've learned so far and come up with a repetitive groove.

Remember to try and mimic the bass drum pattern. Here is the groove for the kick (bass drum):

Kick drum groove notation in 12/8 time, showing a repetitive pattern of eighth notes.

Make sure to always play the root on beat one. Good luck!



Track 28

Track 28 musical notation showing a bass line with four measures. The chords are G, G+, C, and C#°. The bass line is written in bass clef, 4/4 time. The notes are: G (G4, B4, D5), G+ (G4, B4, D5), C (C4, E4, G4), and C#° (C#4, E#4, G#4). The bass line is written in bass clef, 4/4 time. The notes are: G (G4, B4, D5), G+ (G4, B4, D5), C (C4, E4, G4), and C#° (C#4, E#4, G#4). The bass line is written in bass clef, 4/4 time. The notes are: G (G4, B4, D5), G+ (G4, B4, D5), C (C4, E4, G4), and C#° (C#4, E#4, G#4). The bass line is written in bass clef, 4/4 time. The notes are: G (G4, B4, D5), G+ (G4, B4, D5), C (C4, E4, G4), and C#° (C#4, E#4, G#4).

Triads with Extended Range

So far we've played all the examples in a one-octave range. You don't necessarily have to do this. Many times the fifth or the third will be played below the root or above the octave.

Here you can see the extended range of a C major triad up to the fifth fret:

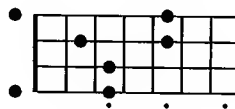
C

3 5 1 3 5 1/8

Major Third Fifth Root Major Third Fifth Octave (Root)

0 3 3 2 5 5

* Can also be played with an open string



Here is the F major chord up to the fifth fret:

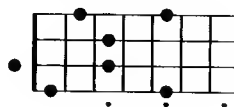
F

1 3 5 1/8 3 5

Root Major Third Fifth Octave (Root) Major Third Fifth

1 5 3 3 2 5

* Can also be played with an open string



This progression incorporates the previous figures.



Track 29

4/4

C F C F C

1 8 5 1 3 5 1 8 5 5 3 8 3 1 8 5 1 3 5 1 8 5 3 5 3 3 1

5 5 3 0 3 1 3 5 2 3 0 3 5 3 0 3 1 3 2 2 5 5 2 0 3

This progression builds on the previous example by adding additional chords.



Track 30

4/4

C Ami

1 5 1 5 8 5 3 1 5 1 5 8 5 b3

5 5 5 5 5 2 0 0 2 2 2 2 2 3

4/4

F 1. Dmi 2. Dmi G C

1 5 8 3 5 3 8 1 5 b3 8 5 b3 1 5 1 5 b3 8 5 3 1 1

2 5 5 2 2 3 5 7 10 7 7 8 5 5 5 7 10 5 5 2 3 3

Here we have a Latin groove utilizing the third above the octave. It is *slapped* and *popped* (hit the lower two notes with your fret-hand thumb and pull the high note with your index finger).



Track 31

4/4

A G A

1 5 3 5 1 5 3 5 1 5 3 5 1 5 3 8 5 1

*T T P T T T P T T T P T T T T

6 6 4 4 5 5 5

5 7 7 5 7 7 3 5 5 3 5 5 5 5

* T = slap with thumb; P = pop with index finger.

Now let's add the minor triad to the exercise.

Here you can see the extended range of a G minor triad:

Gmi

1 Root $\flat 3$ Minor Third 5 Fifth $\frac{1}{8}$ Octave (Root) $\flat 3$ Minor Third

3 6 5 5 3



Track 32

Swing ($\text{♪} = \overset{\text{3}}{\text{♩}}$)

Gmi Cmi

1 5 b3 5 1 b3 8 5 b3 1 1 5 b3 5 1 b3 8 5 b3 1

3 5 5 5 6 3 8 10 10 10 10 11 2

Gmi D Gmi

1 5 $b3$ 5 1 $b3$ 8 5 $b3$ 1 1 5 3 5 8 5 3 1 5 3 1

3 3 11 12 12 12 9 10 0 2

This bass line in C minor uses swung 16th notes.



Track 33

Swing (♩♩♩♩ = ♩♩♩♩)

Bass line for Track 33, C minor, Swing. The line consists of two systems of music, each with a staff and a fretboard diagram below it. The key signature is C minor (three flats). The time signature is 4/4. The first system has five measures with chords G+5, Cmi, Bb, Cmi, and G+5. The second system has five measures with chords Cmi, Bb, Cmi, G+, and Cmi. The fretboard diagram shows fingerings for the left hand (T) and right hand (B).

System 1:

- Measure 1: G+5. Fingering: 1 3 #5 8 #5 3.
- Measure 2: Cmi. Fingering: 1 b3 5 b3.
- Measure 3: Bb. Fingering: 1 3 5 3.
- Measure 4: Cmi. Fingering: 1 b3 5 b3 5 b3.
- Measure 5: G+5. Fingering: 1 3 #5 8 #5 3.

System 2:

- Measure 1: Cmi. Fingering: 1 5 1 5 b3.
- Measure 2: Bb. Fingering: 1 5 1 5 3.
- Measure 3: Cmi. Fingering: 1 5 1 5 b3.
- Measure 4: G+. Fingering: 1 3 #5 8 #5 3 1.
- Measure 5: Cmi. Fingering: 1 5 1 5 b3.



Track 34

In this D minor groove the 16th notes are played straight.

Bass line for Track 34, D minor. The line consists of three systems of music, each with a staff and a fretboard diagram below it. The key signature is D minor (two flats). The time signature is 4/4. The first system has three measures with chords Dmi, B°, and Dmi. The second system has three measures with chords E°, A, and A+. The third system has one measure with chord Dmi. The fretboard diagram shows fingerings for the left hand (T) and right hand (B).

System 1:

- Measure 1: Dmi. Fingering: 1 b3 5 8.
- Measure 2: B°. Fingering: 5 1 b3 5 8.
- Measure 3: Dmi. Fingering: 5 1 b3 b5 8 b3.

System 2:

- Measure 1: E°. Fingering: 1 b3 b5 8 b5.
- Measure 2: A. Fingering: 1 b3 b5 8 b5.
- Measure 3: A+. Fingering: 1 b3 b5 8 b5.

System 3:

- Measure 1: Dmi. Fingering: 1 5 8 3 8.

Chapter 2

Now it's your turn to create a bass line that uses the extended arpeggios over the following progression.

Here are the possible notes for each chord. The diamond noteheads are the roots.

◇ = Root

Ami B° C Dmi

E E+ F G

The image displays musical notation and fretboard diagrams for eight chords: Ami, B°, C, Dmi, E, E+, F, and G. Each chord is presented with a bass line, a fretboard diagram, and a diamond notehead indicating the root. The fretboard diagrams show the positions of the notes on the fretboard, with the root note highlighted by a diamond.

Remember to start on each bar with the root of the arpeggio.

Now, "rock out" in A minor!



Track 35

Ami Dmi Ami E

Ami Dmi Ami E

F E F G

C B° E E+ Ami

The image shows a sequence of chords for a bass line exercise in A minor. The chords are: Ami, Dmi, Ami, E, F, E, F, G, C, B°, E, E+, and Ami. Each chord is represented by a staff with a diamond notehead indicating the root.

Seventh Chords in One Octave

Seventh chords are four-note chords—the next step up from triads. Stylistically these chords are used more in jazz, blues, and funk but can also be heard in pop.

The diatonic seventh chords in a major key can be built by stacking thirds just like the diatonic triads. In the key of C, this process of harmonization gives us *major seventh chords* on steps I and IV, *minor seventh chords* on steps II, III, and VI, a *dominant seventh chord* on step V, and a *minor seventh–flat five chord* on step VII.

Cma7 Dmi7 Emi7 Fma7 G7 Ami7 Bmi7(b5) Cma7

Fret	4	5	7	9	10	12	14	16
T	4	5	7	9	10	12	14	16
A	5	7	9	10	12	14	15	17
B	7	9	10	12	14	15	17	19
	8	10	12	13	15	17	19	20

When playing arpeggios, use your second finger on the root for any chord that has a major third in it (major and dominant chords). Use your first finger on the root for any chord that has a minor third in it (minor and diminished chords).

The Major Seventh Chord

Adding a major seventh interval to a major triad gives us the *major seventh* chord. You will notice that the major seventh is a half step below the root. There are a few different ways to notate a major seventh chord.

C^Δ7, C^{ma7}, CMA7, C^{maj7}, Cma7, Cmaj7

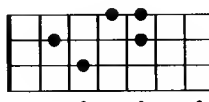
Cma7

Interval	1	3	5	7	1/8
Root					
Major Third					
Fifth					
Major Seventh					
Octave					

Fret	2	3	5	7	9
T	2	3	5	7	9
A	3	4	5	7	9
B	4	5	7	9	10

Fret-Hand 2 1 4 3 4

Fingers:



Here are a couple bass lines with only major seventh chords.

Track 36

E♭ma7 D♭ma7 E♭ma7 C♭ma7 D♭ma7 E♭ma7

1 5 7 5 1 5 7 5 1 1 5 7 5 1 7 5 3 1 3 5 1

6 8 7 8 4 6 5 6 4 6 8 7 8 2 3 4 1 4 3 6 6

Track 37

Ama7 Dma7

8 7 8 1 8 7 8 3 5 8 7 8 1 8 7 8 3 5

7 6 7 7 6 7 4 7 7 6 7 5 7 6 7 4 7

5

Ama7 Cma7 B♭ma7 Ama7

8 7 8 1 8 7 8 3 5 1 3 5 7 8 7 5 3 1 1 8 7 8

7 6 7 7 6 7 4 7 8 7 10 9 8 7 8 5 6 7 6 7

5

The Dominant Seventh Chord

Adding a minor seventh interval to a major triad gives us the *dominant seventh* chord. This is the most common seventh chord and is used in every style—funk and blues being the most prominent of them. There is only one chord symbol for it:

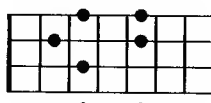
C7

C7

1 3 5 b7 1/8
Root Major Third Fifth Minor Seventh Octave

3 2 5 3 5

Fret-Hand 2 1 4 2 4
Fingers:



Here is a bass line with only dominant seventh chords. This is a 12-bar blues progression in G played with an eighth-note swing feel.



Track 38

Swing (♩ = ♩³)

G7

1 8 b7 3 5 1 8 b7 5 b7 1 8 b7 3 5 1 8 b7 3 5 b7

5 5 3 3 2 5 5 5 3 3 5 3 5 5 3 3 2 5 5 5 3 3 2 5 3 3

C7 **G7**

1 8 b7 3 5 1 8 b7 3 5 b7 1 8 b7 3 5 1 8 b7 5 b7

5 5 3 3 2 5 5 5 3 3 2 5 3 5 5 3 3 2 5 5 5 3 3 5 3 3

D7 **C7** **G7** **D7** **G7**

1 8 b7 3 5 1 8 b7 3 5 b7 1 8 b7 3 b7 1 1

7 7 5 5 4 7 5 5 3 3 2 5 3 5 5 3 3 2 3 5 5 5 5 5 5 5 3



Track 39

A funk groove always works well with dominant chords.

Swing (♩ = ♩³)

C7 **C7**

1 8 b7 1 8 b7 5 b7 5 1 8 b7 1 8 b7 5 b7 5 3 1

5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3

A♭7 **C7**

1 8 b7 1 8 b7 5 b7 5 1 8 b7 1 5 8 b7 5 3 b7 5 3 1

6 4 6 4 6 4 6 4 5 3 5 3 5 3 5 3 5 3

Adding a minor seventh interval to a minor triad gives us the *minor seventh* chord. The different ways of writing the minor seventh chord symbol are:

Cmi7

1
Root

b3
Minor Third

5
Fifth

b3
Minor Seventh

1/8
Octave

Fret-Hand 1 4 3 1 3

Fingers: 1 4 3 1 3



Track 40

27



Track 41 Dmi7

Cmi7

Dmi7

Ami7

Dmi7

The Minor Seventh (Flat Five) Chord

Adding a minor seventh interval to a diminished triad gives us the *minor seventh (flat five)* chord. This type of chord is also called the *half diminished* chord.

The different ways of writing the chord symbol for it are:

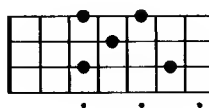
Cmi7(b5), Cmi7b5, Cm7b5, C^ø7, C-7b5, Cmi7-5

Cmi7(b5)

1 Root b3 Minor Third b5 Diminished Fifth b7 Minor Seventh 1/8 Octave

Fret-Hand 1 4 2 1 3

Fingers:



Chapter 3

Let us now play a tune that only uses chords from the C major scale, and includes all the seventh chords that we have learned so far.



Track 42

Sheet music for Track 42, featuring a bass line and guitar line. The key signature is C major (one sharp, F#). The time signature is 4/4. The music is divided into two systems, each with a bass staff and a guitar staff. The first system contains four measures with chords: Dmi7, G7, Cma7, and Fma7. The second system contains four measures with chords: Bmi7(b5), Emi7, Ami7, and a repeat section with two endings. Fingering numbers are provided for both staves.

Now you try. Here is a chord progression with only slashes. There are rhythm figures in bars 1, 2, 9, 10, 11, and 16. Try to catch them with the band. There are three slashes in bar 1 (meaning three beats), then on beat 4 and the upbeat of 4 you have the G#7 and the A7 chord; you probably only have time to play the roots for that part. Good Luck!



Track 43

Sheet music for Track 43, featuring a bass line and guitar line. The key signature is C major (one sharp, F#). The time signature is 4/4. The music is divided into four systems, each with a bass staff and a guitar staff. The first system contains four measures with chords: G7, G#7 A7 Bb7, A7 G#7 G7, and F#mi7(b5) B7. The second system contains four measures with chords: Emi7, Fma7, Emi7, and Fma7 F#mi7(b5). The third system contains four measures with chords: G7, G#7 A7 Bb7, A7 G#7 G7, and F#7 F7 E7. The fourth system contains four measures with chords: Fmaj7, Emi7, Fma7, and Cma7. Fingering numbers are provided for both staves.

4 Seventh Chords with Extended Range

Now let's extend the notes of seventh-chord arpeggios below and above our one-octave range. As with the triads, it is common for seventh-chord bass lines to use notes below the roots. Using notes above the octave can give you more of a solo or fill effect.

Here are the four seventh chords we talked about so far. Now we play all the available notes in one *position* (the notes you can reach on all four strings without moving your hand up or down the fretboard). Of course you could extend the notes across the whole neck, but this would not be practical for use in a bass line.

Here are the C and G major chords; all the playable notes are shown up to the fifth fret.

Cma7

Fret-Hand 0 2 1 2 1 4 3 4

Fingers:

Gma7

Fret-Hand 1 2 1 4 3 4 3

Fingers:

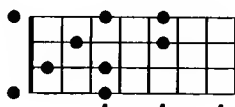
Here are the C and G dominant seventh chords.

C7

3 Major Third 5 Fifth $b7$ Minor Seventh 1 Root 3 Major Third 5 Fifth $b7$ Minor Seventh 1(8) Root

Fret-Hand: 0 3 1 3 2 1 4 2 4

Fingers:

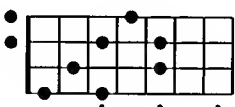


G7

$b7$ Minor Seventh 1 Root 3 Major Third 5 Fifth $b7$ Minor Seventh 1(8) Root 3 Major Third

Fret-Hand: 1 3 2 5 3 5 4

Fingers:



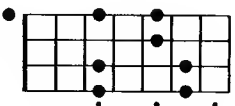
Here are the C and G minor seventh chords.

Cmi7

5 Fifth $b7$ Minor Seventh 1 Root $b3$ Minor Third 5 Fifth $b7$ Minor Seventh 1(8) Root

Fret-Hand: 3 6 3 6 5 3 5

Fingers:

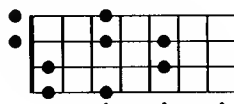


Gmi7

b7 Minor Seventh 1 Root b3 Minor Third 5 Fifth b7 Minor Seventh 1(8) Root b3 Minor Third

Fret-Hand 1 3 1 4 2 4 2

Fingers:



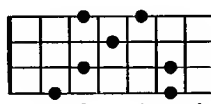
And, finally, the C and G minor seventh (flat five) chords.

Cmi7(b5)

b5 Diminished Fifth b7 Minor Seventh 1 Root b3 Minor Third b5 Diminished Fifth b7 Minor Seventh 1(8) Root

Fret-Hand 1 4 1 4 2 1 3

Fingers:

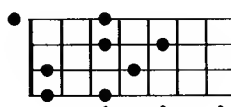


Gmi7(b5)

b7 Minor Seventh 1 Root b3 Minor Third b5 Diminished Fifth b7 Minor Seventh 1(8) Root b3 Minor Third

Fret-Hand 1 3 1 3 2 4 2

Fingers:



As with all arpeggios, it is important to practice them in all twelve keys.

Let's practice the extended range of these chords on a few examples.

When you play this, try to be aware of which intervals you play on each chord (root, third, etc.). If you can do this, you will be much more in control of the notes you play.



Track 44

Swing (♩ = ½ ♩)

1. Gmi7 C7 Gmi7

1 b7 1 b3 b7 1 1 3 b7 5 b7 1 1 b7 1

3 1 3 1 x 1 3 3 0 1 3 x 1 3 3 1 3

1. 2. Gmi7

b3 b7 1 b3 1 3 b7 5 b7 1 5 3 b7 5 8

1 x 1 1 3 1 3 0 1 3 x 1 1 3 3 3 x 0 6 3



Track 45

Ama7 Dma7 Ama7 E7

1 3 7 3 5 1 3 7 3 5 1 3 7 3 5 1 b7 3 b7 5 3

6 6 6 11 11 11 6 6 6 9 7 7 9 6

5 5 18 12 5 7 7 9 6

Ama7 Dma7 Ama7 E7 Ama7

1 3 7 3 5 1 3 7 5 3 1 3 7 3 5 1 3 5 1

6 6 6 11 11 6 6 9 7 6 9 5

5 10 12 9 5 7 7 4 7 5



Track 46

Emi7 C#mi7(b5)

1 8 b7 5 b3 5 1 b5 8 b7 b5 1 b5

9 7 9 5 5 6 4 5 4 3

0 7 7 4 5 5 4 3

F#mi7(b5) B7

1 b5 b7 8 b3 8 b5 1 5 b7 8 b7 5 3 1 5

2 3 2 4 2 4 3 2 4 2 4 4 2 4 1 2 2

2 3 2 4 2 4 3 2 4 2 4 4 2 4 1 2 2

Emi7 C#mi7(b5)

1 8 b7 5 b3 5 1 b5 8 b7 b5 1 b5 b3

9 7 9 5 5 6 4 5 4 3 0

0 7 7 4 5 5 4 3 0

F#mi7(b5) B7 Emi7

1 b5 b7 8 b3 8 b5 1 5 b7 8 b7 5 3 1 5 1

2 3 2 4 2 4 3 2 4 2 4 4 2 4 4 1 2 2 0

2 3 2 4 2 4 3 2 4 2 4 4 2 4 4 1 2 2 0



Track 47

Abma7 Db7 Abma7

1 3 5 8 7 8 5 1 3 5 1 b7 1 3 1 3 5 8 7 8 5

4 4 4 3 6 6 5 6 6 6 4 4 4 3 6 4 2 4 4 1 4 4 4 3 6 6 5 6 6 6

Eb7 Abma7 Db7

1 3 5 b7 3 1 3 5 8 7 8 5 1 3 5 b7 5 3 1 b7 3

6 6 6 5 8 6 12 4 4 4 3 6 6 5 6 6 6 4 4 4 3 6 4 6 3 4 2 1

Abma7 Eb7 Abma7

1 3 5 8 7 8 3 1 3 5 b7 3 1

4 4 4 3 6 6 5 6 6 3 6 6 6 5 8 11 5 6



Track 48

Now, come up with a bass line over the following chords using extended shapes.

Bbmi7 Eb7 Abma7 Db7

Gmi7(b5) C7 Fmi7 F7

Bbmi7 Eb7 Abma7 Db7

Gmi7(b5) C7 Gb7 Fmi7

5 Additional Sixth and Seventh Chords

The seventh chords and triads that we looked at so far are all derived from the major scale (except for the augmented triad). These are the most common chords you will see in rock, pop, funk, R&B, reggae, etc.

In jazz and fusion you will usually encounter a few more chord types. Some are derived from the major scale and others from the harmonic- and melodic-minor scales. The eight chords we'll look at are the *sixth* chord (6), *minor sixth* chord (mi6), *minor-major seventh* chord [mi(ma7)], *diminished seventh* chord (°7), *major seventh (sharp five)* chord [ma7(♯5)], *seventh (sharp nine)* chord [7(♯9)], *seventh (flat five)* chord [7(♭5)], and the *seventh suspended fourth* chord (7sus4).

Here are these additional chords; they are shown in a one-octave range:

C6

1 Root 3 Major Third 5 Fifth 6 Major Sixth 8 Octave

Fret-Hand: 2 1 4 1 4

Fingers: 3 2 5 2 5

Cmi6

1 Root b3 Minor Third 5 Fifth 6 Major Sixth 8 Octave

Fret-Hand: 1 4 3 1 4

Fingers: 3 6 5 2 5

Cmi(ma7)

1 Root b3 Minor Third 5 Fifth 7 Major Seventh 8 Octave

Fret-Hand: 1 4 3 2 3

Fingers: 3 6 5 4 5

C°7

1 Root b3 Minor Third b5 Diminished Fifth bb7 Diminished Seventh 8 Octave

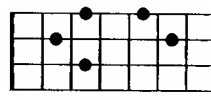
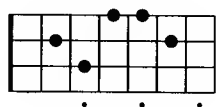
Fret-Hand: 1 4 2 1 4

Fingers: 3 6 4 2 5

Cma7(#5) **C7(#5)**

1 3 5 7 8 1 3 #5 b7 8
Root Major Third Augmented Fifth Major Seventh Octave Root Major Third Augmented Fifth Minor Seventh Octave

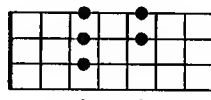
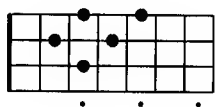
Fret-Hand 2 1 4 2 3 2 1 4 1 3
Fingers:



C7(b5) **C7sus4**

1 3 b5 b7 8 1 4 5 b7 8
Root Major Third Diminished Fifth Minor Seventh Octave Root Fourth Fifth Minor Seventh Octave

Fret-Hand 2 1 3 2 4 2 2 4 2 4
Fingers:



Here are some bass lines that use some of these additional chords.



Track 49

Swing (♩ = 3♩)

Cmi6 **Bb7sus4**

1 b3 6 5 8 6 1 b3 6 5 8 6 1 4 b7 5 8 b7 1 4 b7 5 8 b7

Fret-Hand 8 7 10 10 7 8 7 10 10 7 8 6 8 8 6 8 6 8 8 6

Fingers:

Cmi6 **G7(#5)** **G7(b5)**

1 b3 6 5 8 6 1 b3 6 8 1 6 1 3 8 b7 #5 8 1 3 8 b5 3

Fret-Hand 8 7 10 10 7 8 7 10 10 7 4 5 3 6 5 4 5 4 7

Fingers:

Cmi6 Fmi(ma7)

1 b3 6 5 8 6 1 b3 6 5 8 6 1 7 5 b3 1 7 1 7 5 b3 1 7

8 7 10 10 7 8 7 10 10 7 9 10 11 8 7 8 9 10 11 8 7

Cmi6 G7(#5) B°7 Cmi6

1 b3 6 5 8 6 1 b3 6 5 8 6 1 3 8 b7 #5 8 1 b3 b5 bb7 8 b3 b3 6 5 1

8 7 10 10 7 8 7 10 10 7 4 5 3 6 5 2 5 3 6 4 7 8 7 10 8



Track 50

Swing (♩ = ♩³)

D6 D7 G6

1 3 5 6 1 3 5 6 5 1 3 5 6 b7 8 b7 5 8 6 5 3 1 3 5 6

5 4 7 4 5 4 7 4 7 5 7 5 X 7 5 2 5 2 3 2 5 2

D7 F#mi7(b5) B7 Emi7 A7(#5) D6 Eb7(b5) D6

1 5 8 b7 5 1 b5 1 3 1 b3 5 1 8 b7 #5 3 1 3 1 3 5 6 b7 b5 3 1 1

5 7 7 5 7 4 3 2 1 2 5 4 2 2 5 3 4 0 4 5 4 7 4 6 7 5 6 5



Track 51

Gmi(ma7) G°7 Ami7(b5)

D7(#5) Gmi(ma7) F#°7 Gmi(ma7)

Now it's your turn again! Good luck with these new chords.



Track 52

Emi Emi(ma7) Emi7 Emi6

Ami7 Ami6 Emi(ma7) Emi

C6 C#°7 D7 D#°7

Emi A#°7 B7sus4 B7(#5) Emi

Inversions and Slash Chords

Inversions

An *inversion* is a triad or a seventh chord that uses either the third, fifth, or seventh as its lowest note, instead of the root. *First inversion* has the third in the bass, *second inversion* uses the fifth in the bass and *third inversion* has the seventh as the lowest note.

With inversions, the pitch of the lowest note is always written out. C/G for example tells you that you are using a C major triad, but the lowest note is G (which in this example is the fifth). You can see how helpful it is that you know your theory. When you see an inverted chord, always try to figure out which interval is played as the lowest note (third, fifth, or seventh).

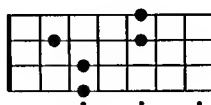
Here is the fingering for a C/G.

All you do is play a C major triad and add the low G to that structure:

C/G

Fret-Hand 2 2 1 4 4

Fingers:



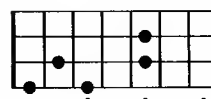
When playing inversions you always have to play the slash note first. On C/G the G has to be played on the downbeat, then you follow with the other notes of C major.

Here is a common slash chord, G/F. This indicates that you play a G major triad and add an F as the bass note. If you know your theory, you probably noticed that the F is actually the minor seventh of G. That means that a G7/F is actually the same as G/F (doesn't that make you hate theory?).

G/F

Fret-Hand 1 2 1 4 4

Fingers:



Inversions are mainly used to create a *linear* (only major or minor seconds) bass line. Rather than having a line go: Cma7–G7–Ami7, you might try: Cma7–G7/B–Ami7. Now the bass line isn't so jumpy because it descends in a linear fashion from C to B down to A.



Here is the example; listen to the difference between G7/B and a regular G7.

Track 53

Diagram illustrating the difference between G7/B and a regular G7 chord progression, showing the bass line and fret-hand positions for Cma7, G7, and Ami7 chords.

Top Staff (Cma7, G7, Ami7):

- Cma7:** Bass line: C (1), E♭ (5), G (1), B♭ (5). Fret-hand: 3, 3, 3, 5.
- G7:** Bass line: G (1), B (5), D (1), F (5). Fret-hand: 3, 3, 3, 5.
- Ami7:** Bass line: A (1), C (5), E (1), G (5). Fret-hand: 0, 0, 0, 2.

Bottom Staff (Cma7, G7/B, Ami7):

- Cma7:** Bass line: C (1), E♭ (5), G (3), B♭ (5). Fret-hand: 3, 3, 3, 5.
- G7/B:** Bass line: G (3), B (5), D (1), F (5). Fret-hand: 2, 2, 2, 5.
- Ami7:** Bass line: A (1), C (5), E (1), G (5). Fret-hand: 0, 0, 0, 2.

Here is a C major chord in root position with its two inversions. The triad stays the same while the lowest note changes. This is the easiest way to think of the inversion, since you don't really have to memorize a new shape.

Diagram illustrating the C major chord in root position and its two inversions, showing the bass line and fret-hand positions.

Root Position C: Bass line: C (1), E (3), G (5), B (8). Fret-hand: 3, 2, 5, 5.

First Inversion C/E: Bass line: E (3), G (1), B (3), C (5). Fret-hand: 0, 3, 2, 5.

Second Inversion C/G: Bass line: G (5), C (1), E (3), B (8). Fret-hand: 3, 3, 2, 5.

Fret-Hand 2: 2, 1, 4, 4 2, 1, 4, 4 2, 2, 1, 4, 4

Fingers:

This next figure shows the same inversions, but rather than always going to the root on beat two (C), we continue from the lowest note to the next closest chord tone. If the fifth is the lowest note (C/G) then we go to the root afterwards, but if the third is at the bottom (C/E) we'll go on to the fifth. When you do this, you end on the same interval of the chord that you started on.

Diagram illustrating the C major chord in root position and its two inversions, showing the bass line and fret-hand positions.

Root Position C: Bass line: C (1), E (3), G (5), B (8). Fret-hand: 3, 2, 5, 5.

First Inversion C/E: Bass line: E (3), G (5), C (1), B (3). Fret-hand: 0, 3, 3, 2.

Second Inversion C/G: Bass line: G (5), C (1), E (3), B (3). Fret-hand: 3, 3, 2, 5.

Fret-Hand 2: 2, 1, 4, 4 2, 2, 1, 4 2, 2, 1, 4

Fingers:

This next figure shows all the inversions of a C major seventh chord.

Root Position Cma7	First Inversion Cma7/E	Second Inversion Cma7/G	Third Inversion Cma7/B
1 3 5 7 8	3 5 7 1 3	5 7 1 3 5	7 1 3 5 7
3 2 5 4 5	0 3 2 3 2	3 2 3 2 5	2 3 2 5 4
Fret-Hand 2 1 4 3 4	0 2 1 2 1	2 1 2 1 4	1 2 1 4 3
Fingers:			

Now let's look at the inversions of the dominant seventh chord. This is the V chord in C major (G7).

Root Position G7	First Inversion G7/B	Second Inversion G7/D	Third Inversion G7/F
1 3 5 b7 8	3 5 b7 1 3	5 b7 1 3 5	b7 1 3 5 b7
3 2 5 3 5	2 5 3 5 4	5 3 5 4 7	1 3 2 5 3
Fret-Hand 2 1 4 2 4	1 4 2 4 3	3 1 3 2 4	1 2 1 4 2
Fingers:			

Now let's look at the inversions of the minor seventh chord (Dmi7). This is degree II in C major.

Root Position Dmi7	First Inversion Dmi7/F	Second Inversion Dmi7/A	Third Inversion Dmi7/C
1 b3 5 b7 8	b3 5 b7 1 b3	5 b7 1 b3 5	b7 1 b3 5 b7
5 8 7 5 7	1 5 3 5 3	5 3 5 3 2	3 5 3 2 5
Fret-Hand 1 4 3 1 4	1 4 2 4 2	4 2 4 2 1	2 4 2 1 4
Fingers:			

Degree VII in C major is the minor seventh (flat five) chord.

Root Position Bmi7(b5)	First Inversion Bmi7(b5)/D	Second Inversion Bmi7(b5)/F	Third Inversion Bmi7(b5)/A
1 b3 b5 b7 8	b3 b5 b7 1 b3	b5 b7 1 b3 b5	b7 1 b3 b5 b7
2 5 3 2 4	5 0 7 9 7	1 0 2 0 3	5 7 5 8 7
Fret-Hand 1 4 2 1 3	1 3 2 4 2	1 2 3	1 3 1 4 3
Fingers:			

Now let's apply these structures to a chord progression. This simple bass line could work well on a pop tune.



Track 54

Chord progression: Cma7, G7/D, Cma7/E, Fma7

Chord progression: Cma7/G, G7/F, Cma7/E, G7/D, Cma7

This is more of a *pedal* (repeating rhythm and notes) bass line in G minor.



Track 55

Chord progression: Gmi/D, D

Chord progression: Cmi, D7/C, Gmi

Here we have a pedal on E with the other notes working more like fills.



Track 56

G/E (Emi7) F#/E (F#7/E)

*B = Bass note

F/E (Fma7/E) E

Slash Chords

Every inversion is a slash chord, but not every slash chord is an inversion! There are additional slash chords besides the ones we talked about so far. It's possible to add any bass note to a chord, even if that note is not the third, fifth, or seventh. Theoretically you can have a C/D \flat , C/D, C/E \flat , C/E, C/F, etc. The problem is that not all of them sound very good. There are really only a handful of slash chords that people use besides regular inversions.

For us bass players, these slash chords are actually even easier to play than inversions, since the lowest note does not appear in the actual chord.

Let's look at an F/G chord. An F triad contains F, A, and C. If we add the bass note to the pattern, we have G, F, A, and C. It is important to play the F triad above the G so the listener recognizes it as the lowest note.

F F/G

New Bass Note

Fret-Hand 2 1 4 2 2 1 4 2 2 2 2 1

Fingers:

Slash chords are quite common in fusion and jazz.



Track 57

Cma7/D Bbma7/C

* B 5 1 7 5 B 5 1 7 5 B 5 1 7 5 B 5 1 7 5

5 5 4 5 5 5 4 5 3 3 3 2 3 3 3 2 3

* B = Bass note

Cma7/D Bbma7/C

B 5 1 7 5 B 5 1 7 5 B 5 1 7 5 B 5 1 7 5 B

5 5 5 4 5 5 5 4 5 3 3 3 2 3 3 3 2 3

Bmi7(b5) E7/Bb

1 b5 b7 1 b3 b5 b3 B 1 3 B b7 1 b7

2 2 2 1 0 2 0 3 0 1 1 1 0 4 1 0 2 0

Cma7/A Bbma7/C Bma7/C#

B 1 3 5 7 1 7 5 3 B 1 3 5 7 1 B B

0 3 2 5 4 5 4 5 2 0 3 2 5 4 5 3 4 0 3 2 5 4



Track 58

B \flat ma7

1 5 3 8 5 1 5 3 8 5

7 X 8 8 7 X 8 8

6 X X 6 8 6 X X 6 8

E \flat m7/A \flat

*B 1 \flat 7 \flat 3 1 B 1 \flat 7 \flat 3

6 X 4 6 6 X 4 4 2

4 X X 4 6 4 X X 4 6

* B = Bass note

E \flat ma7/F

F7

B 1 5 1 7 1 \flat 7 3 1 5

1 3 X 1 0 1 2 X 3 3

1 X X 1 1 X X 1

B \flat ma7

1 5 3 8 5 1 5 7 1

7 X 8 8 7 X 8 8

6 X X 6 8 6 X X 1 0 1



Track 59

Dmi **C**

A \flat 6/B \flat **A \flat 6/B \flat** **Gmi6/A** **A7** **Dmi**

Here is a progression that uses inversions and slash chords. Remember to always play the slash note on beat 1.



Track 60

G **D/F \sharp** **G7/F** **C/E**

Cmi/E \flat **A \flat mi7/D** **F \sharp 7 \flat /D** **G**

E \flat /F **Dmi/F**

F7/E \flat **D** **D7**

G **D/F \sharp** **G7/F** **C/E**

Cmi/E \flat **A \flat mi7/D** **F \sharp 7 \flat /D** **G**

7 Adding Chromatic Notes to Bass Lines

A *chromatic note* is a note that is not part of the arpeggio or the scale. These always resolve by half steps (up or down a minor second). These notes are used quite frequently in bass lines since they create a more linear feel. Chromatic notes can be observed in any style but especially in funk and blues.

Here is an example of the most common chromatic note in a bass line. The chord is a G7; observe the chromatic note that is placed between the minor seventh and the root.

G7

Fret-Hand 2 1 4 2 3 4

Fingers:

Here is a bass line that uses only this particular chromatic passing note (it passes from the minor seventh to the root).



Track 61

Dmi7 G7

1 b7 cr 1 b7 1 b7 cr 1 5 1 b7 cr 1 b7 1 b7 cr 1 3

5 5 5 3 4 5 3 5 5 5 3 4 5 5 3 3 3 1 2 3 1 3 3 3 1 2 3 2

Dmi7 G7

1 b7 cr 1 b7 1 b7 cr 1 b7 5 1 b7 cr 1 b7 1 b7 cr 1 b7 cr 1

5 5 5 3 4 5 3 5 5 5 3 4 5 3 5 3 3 3 1 2 3 1 3 3 3 1 2 3 3 4 5

Chromatic notes can be used a half step above or below every chord tone, but it seems that chromatic notes from below usually sound better. The chromatic notes resolving up to the major third and up to the fifth are the ones that make your line sound very bluesy.

A

Fret-Hand 2 1 1 3 4 4

Fingers:

Here is a line with those notes.



Track 62

Swing (♩ = 3♩)

A or A7

1 cr 3 1 cr 5 1 cr 3 8 3 cr 5 cr 3 cr 1

5 5 5 5 5 5 3 4 5 5 5 5 5 5 6 7 5 5 5 5 5 5 3 4 7 7 6 7 7 3 4 4 6 5



Track 63

Let's practice a few lines with those chromatic notes.

1 cr 3 5 6 1 cr 3 5 6 5 1 cr 3 5 6 1 cr 3 5 cr 6 5 *

3 6 7 5 7 3 6 7 5 7 5 3 6 7 5 7 5 8 9 7 8 9 7 3

* Tied to measure 1
1st time only.



Track 64

Swing (♩ = 3♩)

Bb7

1 8 b7 5 b7 cr 8 1 8 b7 5 1 8 b7 5 b7 cr 8 1 8 b7 5

8 8 6 6 7 8 8 8 6 6 8 4 4 2 4 2 3 4 4 4 2 2 4

6 6 6 6 6 6 2 2 4 2 2 2 4

Bb7

F7

1 8 b7 5 b7 cr 8 cr 3 8 cr b7 5 b7 cr 8 1 1 cr 5 1 3 cr cr 5 1 cr b7 cr 1

8 8 6 6 7 8 6 7 8 5 6 6 7 8 10 8 9 10 10 8 7 8 9 10 7 8 9 10

6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Bb7

F7

Bb7

1 8 b7 5 b7 cr 8 1 8 b7 5 cr 8 cr b7 cr 5 cr 3 1 5 1 b7 cr 8

8 8 6 6 7 8 8 8 6 6 8 9 10 7 8 9 10 6 7 8 6 7 8

6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8



Track 65

Fmi

Bbmi

1 5 b3 5 cr 8 5 b3 cr 1 5 b3 5 cr 8 5 b3 cr 1 5 b3 5

1 3 3 2 3 3 4 0 1 3 3 2 3 3 4 0 6 8 8

C7

Fmi

cr 8 cr 5 b3 cr 1 cr 8 cr 5 cr 3 1 5 b3 5 cr 8 5 b3 cr

7 8 7 8 4 2 3 6 5 6 5 3 2 1 3 3 2 3 3 4 5

Db7

C7

Fmi

1 5 8 cr b7 1 cr 8 cr b7 1 5 b3 5 cr 8 5 b3 cr 1

6 5 4 6 5 4 3 1 3 3 2 3 3 4 0 1



Track 66

Swing (♩ = ♩♩)

Bb7

1 cr 3 1 b7 cr 1 cr 3 1 5 b7 cr 1

6 6 6 X 4 5 6 6 6 X 4 5 6 6 6 X 4 5 6 1 4 5 6



Track 67

Swing (♩ = ♩³)

Cmi7 F7 B♭ma7 E♭ma7

1 b3 5 cr 1 b7 5 cr 1 3 5 cr 1 7 5 cr

3 6 5 4 3 1 3 2 1 0 3 2 1 0 1

Ami7(b5) D7 Gmi7 1. G7 2.

1 b3 b5 cr 1 3 5 cr 1 b3 5 b7 cr 1 b7 5 cr 8

5 3 6 4 5 2 5 4 3 6 5 3 4 5 3 5 4 5

Now you try!



Track 68

Ami7 D7 Ami7 D7

Gmi7 C7 Gmi7 C7

Ami7 D7 Ami7 D7

F7 E7 F7 E7

Ami7 D7 Ami7 D7 F7 E7 Ami7

Adding Diatonic Notes to Bass Lines

A *diatonic note* is a note that is part of the scale. They always resolve (move) by half or whole steps (up or down) to the closest chord tone. These notes are used in every style. Diatonic notes work well for pop, but are also used often in jazz. The diatonic passing notes are always the 2, 4, and 6, since the chord tones are 1, 3, 5, and 7. If you only use triads then the seventh also becomes a passing note.

Let's look at the major scale:

C Major Scale

1 Chord Tone 2 Diatonic Passing Note 3 Chord Tone 4 Diatonic Passing Note 5 Chord Tone 6 Diatonic Passing Note 7 Chord Tone 8 Chord Tone

Fret-Hand 2 4 1 2 4 1 3 4

Fingers:

The 2, 4, and 6 can be minor or major intervals, depending on what scale degree the chord stands on. An easy way to figure that out is by looking at the key signature.

Here are the three minor seventh chords that are derived from the C major scale: they stand on degrees II, III, and VI.

- Degree II is called *Dorian* and has a major second, fourth, and major sixth as diatonic passing notes.
- Degree III is called *Phrygian* and has a minor second, fourth, and minor sixth as diatonic passing notes.
- Degree VI is called *Aeolian* and has a major second, fourth, and minor sixth as diatonic passing notes.

Notice how the second and sixths are different depending on which degree they are derived from.

II Degree of C Major Scale: Dorian

1 Chord Tone 2 Diatonic Passing Note b3 Chord Tone 4 Diatonic Passing Note 5 Chord Tone 6 Diatonic Passing Note b7 Chord Tone 8 Chord Tone

Fret-Hand 1 3 4 1 3 1 2 4

Fingers:

III Degree of C Major Scale: Phrygian

1 Chord Tone b2 Diatonic Passing Note b3 Chord Tone 4 Diatonic Passing Note 5 Chord Tone b6 Diatonic Passing Note b7 Chord Tone 8 Chord Tone

Fret-Hand 1 2 4 1 3 4 1 3

Fingers:

VI Degree of C Major Scale: Aeolian

Ami7

1 Chord Tone 2 Diatonic Passing Note b3 Chord Tone 4 Diatonic Passing Note 5 Chord Tone b6 Diatonic Passing Note b7 Chord Tone 8 Chord Tone

Fret-Hand 1 3 4 1 3 4 1 3
Fingers:

Remember: usually the notes you want as diatonic passing notes are in the key signature!

A Cmi chord in the key of Bb would use these diatonic passing notes, all drawn from the Bb major scale: D, F, G, and Bb.

Cmi

1 Chord Tone 2 Diatonic Passing Note b3 Chord Tone 4 Diatonic Passing Note 5 Chord Tone 6 Diatonic Passing Note b7 Diatonic Passing Note 8 Chord Tone

Fret-Hand 1 3 4 1 3 1 2 4
Fingers:

Here are a couple bass lines where all passing notes and chords are derived from the C major scale.



Track 69

Cma7 Emi7 Ami7 Dmi7 G7

1 *dt 1 5 1 dt b3 1 dt b3 1 3

*dt = Diatonic passing note

Cma7 Emi7 Ami7 Dmi7 G7 Cma7

1 5 dt 1 5 1 b7 dt 5 1 dt b3 1 1



Track 70

Track 70 musical notation for bass and guitar. The notation is in 12/8 time and features a walking bass line with diatonic passing notes. The key signature is one flat (Bb). The chords and fingerings are as follows:

Measure 1: G+ (Bass: 1, 3, 5, 2; Guitar: 3, 3, 5, 2). Fingering: 1, dt, 3, 1.

Measure 2: C (Bass: 3, 3, 3, 3, 3, 5, 2; Guitar: 3, 3, 3, 3, 3, 5, 2). Fingering: 1, dt, 3, 1.

Measure 3: F (Bass: 3, 3, 3, 3, 3, 2, 5; Guitar: 3, 3, 3, 3, 3, 2, 5). Fingering: 1, dt, 3, 1.

Measure 4: C (Bass: 3, 3, 3, 3, 3, 2, 5; Guitar: 3, 3, 3, 3, 3, 2, 5). Fingering: 1, dt, 3, 1.

Measure 5: G (Bass: 3, 3, 3, 3, 3, 5, 2; Guitar: 3, 3, 3, 3, 3, 5, 2). Fingering: 1, dt, 3, 1.

Measure 6: G7 (Bass: 3, 3, 3, 3, 3, 5, 2; Guitar: 3, 3, 3, 3, 3, 5, 2). Fingering: 1, dt, 3, 1.

Measure 7: C (Bass: 3, 3, 3, 3, 3, 2, 5; Guitar: 3, 3, 3, 3, 3, 2, 5). Fingering: 1, dt, 3, 1.

Measure 8: C (Bass: 3, 3, 3, 3, 3, 2, 5; Guitar: 3, 3, 3, 3, 3, 2, 5). Fingering: 1, dt, 3, 1.

Measure 9: Ami (Bass: 5, 5, 5, 5, 5, 2, 3; Guitar: 5, 5, 5, 5, 5, 2, 3). Fingering: 1, dt, b3, 1.

Measure 10: Dmi (Bass: 5, 5, 5, 5, 5, 2, 3; Guitar: 5, 5, 5, 5, 5, 2, 3). Fingering: 1, dt, b3, 1.

Measure 11: G (Bass: 5, 5, 5, 5, 5, 2, 3; Guitar: 5, 5, 5, 5, 5, 2, 3). Fingering: 1, dt, b3, 1.

Measure 12: G7 (Bass: 5, 5, 5, 5, 5, 2, 3; Guitar: 5, 5, 5, 5, 5, 2, 3). Fingering: 1, dt, b3, 1.

Measure 13: C (Bass: 3, 3, 3, 3, 3, 2, 5; Guitar: 3, 3, 3, 3, 3, 2, 5). Fingering: 1, dt, 3, 1.

Let's play a few more lines with diatonic passing notes. The first one is a walking bass line.



Track 71

Swing (♩ = 3♩)

Track 71 musical notation for bass and guitar. The notation is in 4/4 time and features a walking bass line with diatonic passing notes. The key signature is one flat (Bb). The chords and fingerings are as follows:

Measure 1: Fma7 (Bass: 1, 3, 5, dt; Guitar: 1, 0, 3, 0). Fingering: 1, 3, 5, dt.

Measure 2: Emi7(b5) (Bass: 1, b5, 1, 3; Guitar: 2, 1, 0, 4). Fingering: 1, b5, 1, 3.

Measure 3: A7 (Bass: 1, dt, b3, 5; Guitar: 5, 2, 3, 2). Fingering: 1, dt, b3, 5.

Measure 4: Dmi7 (Bass: 1, b7, 5, 3; Guitar: 5, 3, 5, 2). Fingering: 1, b7, 5, 3.

Measure 5: G7 (Bass: 1, b7, 5, 3; Guitar: 5, 3, 5, 2). Fingering: 1, b7, 5, 3.

Measure 6: Gmi7 (Bass: 1, b7, dt, 5; Guitar: 5, 3, 2, 5). Fingering: 1, b7, dt, 5.

Measure 7: C7 (Bass: 1, b7, dt, 5; Guitar: 3, 1, 0, 3). Fingering: 1, b7, dt, 5.

Measure 8: Fma7 (Bass: 1, 5, 7, 1; Guitar: 1, 3, 2, 3). Fingering: 1, 5, 7, 1.

Measure 9: Gmi7 (Bass: 1, 5, 1, 3; Guitar: 5, 5, 3, 0). Fingering: 1, 5, 1, 3.

Measure 10: C7 (Bass: 1, 5, 1, 3; Guitar: 5, 5, 3, 0). Fingering: 1, 5, 1, 3.

Measure 11: Fma7 (Bass: 1, 5, 1, 3; Guitar: 5, 5, 3, 0). Fingering: 1, 5, 1, 3.



Track 72

G Bb

1 5 dt 3 1 5 dt 3 dt 8 1 5 dt 3

2 4 2 5 5 7

3 X 3 5 3 X 3 5 6 X 6 8

G

1 5 dt 3 dt 8 1 5 dt 3 1 5 dt 3 dt 8

5 7 5 8 2 4 2 4 2 5

6 X 6 8 3 X 3 5 3 X 3 5

Cm7 D7 G

1 dt b3 5 1 dt 3 5 1

3 X 3 5 6 5 5 X 5 7 4 7 5



Track 73

Swing (♩ = ♩)

B7

1 8 5 dt b7 5 b7 1 8 5 dt b7 3 dt 5

4 4 1 2 4 0 4 4 1 2 1 2 4

2 2 2 2 4 1 2 0 2 2 4 2 2 4 6 8

1 8 5 dt b7 5 3 1 b7 1 8 5 dt b7 1 8 1 dt 3

4 4 1 2 4 1 2 0 4 4 1 2 4 6 8

2 2 2 2 4 1 2 0 2 2 4 2 2 4 6

Emi7

1 8 5 dt b7 b3 dt 5 1 8 5 dt b7 1 b7 dt

9 9 6 7 X 5 5 7 7 9 9 9 9 6 7 7 5 4

B7 F#7 B7

1 8 5 dt b7 3 dt dt 8 1 8 1 8 dt 3 1

4 4 1 2 X 1 1 2 2 1 1 4 4 4 4 4 6 2 2 2 4 6 7

Now it's your turn again. Create a bass groove that uses diatonic passing notes. The following example is in B \flat major, which consists of these diatonic notes: B \flat –C–D–E \flat –F–G–A.



Track 74

B \flat ma7 F7sus4/B \flat B \flat ma7 F7sus4/B \flat E \flat ma7 Cmi7 E \flat ma7 Cmi7

Combining Chromatic and Diatonic Passing Notes with Bass Lines

Now let's combine chromatic with diatonic passing notes. This is probably the most common way bass lines are created. This can be observed in many styles, like funk, jazz, and pop.



Track 75

Swing (♩ = $\frac{3}{4}$)

Emi7

1 cr 1 b7 1 cr 8 1 cr 1 b7 1 b7 cr 8 1 cr 1 b7 1 cr 8

0 0 4 0 5 0 6 7 0 0 4 0 5 0 5 6 7 0 0 4 0 5 0 6 7

Ami7

1 cr 1 b7 1 b7 cr 8 1 dt 1 b7 1 cr 8 1 dt 1 b7 1 b7 cr 8

0 0 4 0 5 0 5 6 7 0 0 4 0 5 0 6 7 0 0 4 0 5 0 5 6 7

Emi7

C7

1 cr 1 b7 1 cr 8 1 cr 1 b7 1 b7 cr 8 1 3 cr dt 5

0 0 4 0 5 0 6 7 0 0 4 0 5 0 5 6 7 3 3 2 2 3 3 4 5

B7

E7

B7

1 3 dt cr 5 1 1 3 dt cr 1 cr cr 3

2 2 1 1 2 2 3 4 2 0 0 4 4 5 5 6 6 7 7 4 5 6



Track 76

Fma7

A7

1 5 1 dt cr 1 5 1 dt cr

1 x 1 3 1 x 1 3 4 0 x 0 2 0 x 0 1 2

C7

B7

Bb7

Fma7

1 5 1 1 1 5 1 b7 dt cr 1

3 x 3 5 3 x 3 2 1 x 1 3 1 x 1 4 3 2 1



Track 77

G

C

1 dt cr dt 1 dt cr 3 1 dt cr dt 1 3 dt cr

3 3 0 1 2 3 3 0 1 2 3 3 0 1 2 3 0 1 2 2

1.

G

A

D

1 dt 1 cr 1 dt cr 3 1 dt dt cr 1 dt cr 3

3 3 2 3 4 5 5 2 3 4 5 5 2 3 4 5 0 1 2 2

2.

G

D

G

1 3 dt cr 1 dt cr 3 1 dt cr dt 1

3 3 2 3 4 5 5 2 3 4 5 5 0 1 2 3



Track 78

Track 78

Chords: B \flat , Cmi, E \flat , E $^{\circ}$, F7

1 cr 1 dt 1 1 1 dt cr 3

1 1 1 1 2 3 3 3 3 0 1 1 2 2 3 3 3 0

3 4 0

Chords: B \flat , Cmi, E \flat , E $^{\circ}$, F7, B \flat

1 dt 5 1 cr 1 dt 1 cr dt 1 5 3 1 b5 b3 8 5 1 dt 3 1

1 5 3 1 2 3 1 3 4 0 1 3 0 2 3 0 3 3 1 3 0 1



Track 79

Track 79

Chord: A \flat 7

1 8 b7 cr 8 3 dt cr 5 1 8 b7 cr 8 cr 3 8 cr b7 dt

6 4 5 6 X 3 3 4 4 5 6 X 6 4 5 6 X 4 5 6 5 4 3

4 4 X 4 4 X

Chord: G \flat 7

1 8 b7 cr 8 3 dt cr 5 1 8 b7 cr 8 cr b7 dt 5 dt 3

4 2 3 4 X 1 1 2 2 3 4 X 4 2 3 4 4 3 2 1 4 2 1

2 2 X 2 2 X

Chord: A \flat 7

1 8 b7 cr 8 3 dt cr 5 1 8 b7 cr 8 cr 3 8 cr 3 8 cr 3 8

6 4 5 6 X 3 3 4 4 5 6 X 6 4 5 6 X 4 5 6 4 5 6 4 5 6

4 4 X 4 4 X

Chord: G \flat 7, Chord: A \flat 7

1 8 b7 cr 8 3 dt cr 5 1 8 b7 cr 8 cr b7 dt 5 dt 3 1

4 2 3 4 X 1 1 2 2 3 4 X 4 2 3 4 4 3 2 1 4 2 1

2 2 X 2 2 X 4

Chords with Extensions

10

Chords with extensions are mainly found in jazz and fusion music. An *extension* is a chord tone that is not the root, third, fifth, or seventh.

If you add a third above the seventh of a chord you will get a ninth interval. The chord becomes a *major seventh (nine)*, or just *major ninth*. The ninth is really the same note as the second, but it gets this name because it is played an octave higher ($2+7=9$).

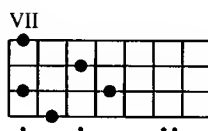
This is called an *open arpeggio* (play the extensions an octave above the root):

Cma9

open arpeggio

Fret-Hand
Fingers:

1	3	5	7	9
2	1	4	3	1



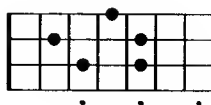
We bass players can always drop the extensions down an octave so they function more like passing notes. If I drop the ninth an octave and play it between the first and third, the arpeggio becomes closed (all notes are played in the same octave). This is called *closed position* (or a *closed arpeggio*).

Cma9

closed arpeggio

Fret-Hand
Fingers:

1	9 or 2	3	5	7
2	4	1	4	3



Closed arpeggios are much more common for bass players than open ones. Most bass lines that you will see when transcribing a tune are based on those fingerings.

Here are all the different extensions that can theoretically be added to a seventh chord: $\flat 9$, 9, $\sharp 9$, 11, $\sharp 11$, $\flat 13$, and 13, which are the same as $\flat 2$, 2, 4, $\sharp 4$, $\flat 6$, and 6, respectively.

Flat Nine

Nine

Sharp Nine

open closed open closed open closed

1 $\flat 9$ 1 $\flat 9/\flat 2$ 1 9 1 $9/2$ 1 $\sharp 9$ 1 $\sharp 9/\sharp 2$

6 6 7 7 8 8

3 3 3 4 (3) (5) 8 8 (6)

Eleven

Sharp Eleven

open closed open closed

1 11 1 $11/4$ 1 $\sharp 11$ 1 $\sharp 11/\sharp 4$

10 10 11 11

8 8 8 8 8 8 9

Flat Thirteen

Thirteen

open closed open closed

1 $\flat 13$ 1 $\flat 13/\flat 6$ 1 13 1 $13/6$

13 13 14 14

8 8 8 11 8 8 7

Not every extension works on every chord. Because all extensions are derived from the chord's scale, this will vary according to the chord's function in a progression.

Here is a rule that you can follow to figure out if an extension works on a particular chord. But, as always, there are some exceptions to it:

If your extension is a half step above a chord tone (1, 3, 5) you can't use it. All the other extensions are usable.

Exceptions: $\flat 9$ ths and $\flat 13$ ths can be used on dominant chords.

Don't use 13ths on minor seventh chords.

Let's look at the C major scale again. Stacking the scale in thirds will create a C major thirteenth chord. This is not a chord you would use but it shows you where the extensions come from.

Cma13

not used since it stands a half step above the E (F)

1 3 5 7 9 11 13

0 7 10 9 7 (10) 14

Fret-Hand
Fingers: 2 1 4 3 1 4 4

This next figure shows you all seven degrees of the C major scale with all the usable extensions. Notice that the Dm7 and Em7 chords don't have the same extensions. That's because the ninth on D minor is a whole step above the root (D-E), but on E minor the ninth is only a half step (E-F) higher. Therefore you don't use a ninth on a III chord in a major key.

Cma13 I

Intervals: 1 3 5 7 9 13 1 9/2 3 5 13/6 7 1/8

0 12 10 14 12 14 3 5 2 5 2 4 5

Fret-Hand
Fingers: 1 4 2 4 2 4 2 4 1 4 1 3 4

Dm11 II

Intervals: 1 b3 5 b7 9 11 1 9/2 b3 11/4 5 b7 1/8

10 13 12 10 14 12 5 7 8 5 7 5 7

Fret-Hand
Fingers: 1 4 3 1 4 2 1 3 4 1 3 1 3

Em11 III

Intervals: 1 b3 5 b7 11 1 b3 11/4 5 b7 1/8

12 15 14 12 14 7 10 7 9 7 9

Fret-Hand
Fingers: 1 4 3 1 3 1 4 1 3 1 3

Fma13(#11) IV

Intervals: 1 3 5 7 9 #11 13 1 9/2 3 #11/#4 5 13/6 7 1/8

Fret-Hand: 1 3 1 4 2 1 4 1 3 2 3 2 3

Fingers:

G13 V

Intervals: 1 3 5 b7 9 13 1 9/2 3 5 13/6 b7 1/8

Fret-Hand: 1 3 1 3 2 4 2 4 1 4 1 2 4

Fingers:

Am11 VI

Intervals: 1 b3 5 b7 9 11 1 9/2 b3 11/4 5 b7 1/8

Fret-Hand: 1 4 3 1 4 2 1 3 4 1 3 1 3

Fingers:

Bm11(b5) VII

Intervals: 1 b3 b5 b7 11 b13 1 b3 11/4 b5 b13/b7 b7 1/8

Fret-Hand: 1 4 2 1 3 4 1 4 1 2 4 1 3

Fingers:

For a complete list of all available chords with extensions, look at the arpeggio glossary. We already have been using extensions without knowing it. Some of the diatonic passing notes can actually be used as extensions as long as they are not a half step above a chord tone. For bass lines, the use of extensions is pretty much the same as diatonic passing notes. We use them to add some excitement to the line, but the main focus should still remain with the chord tones.

When I look at chords with extensions, I rarely feel the need to bring those notes out. I might add them to my line, but more as an afterthought. You can actually completely ignore the extensions and still come up with a great line.

Following is an example that uses extensions like passing notes. This is a walking bass line for a jazz blues.



Track 80

Swing (♩ = ♩³)

Chords: Eb9, Ab13, Eb13, Bbm7, Eb7

1 9 3 5 1 b7 13 cr 1 b7 13 cr 1 5 1 cr

1 3 0 3 1 X 4 3 2 1 4 3 2 1 3 1 X 0

Chords: Ab9, Eb7, C7(b13)

1 9 cr 3 5 8 b7 dt 1 cr b7 5 1 b13 5 cr

4 1 2 3 1 1 X 4 3 1 0 4 1 3 1 0 4

Chords: Fmi9, Bb9, Eb7, Fmi7, Bb7, Eb7

1 9 b3 cr 8 1 9 cr 3 1 b7 1 cr 1 cr 1 3 1

3 0 1 2 3 X 1 3 4 0 1 4 3 2 1 2 1 0 1

On this bass line I try to bring the extensions out a little more by playing them in the higher octave.



Track 81

Bmi9

1 5 9 b7 5 b7 5 b3 1 5 9 b7 5 b7 5 1 b7

2 4 6 2 4 2 4 5 2 4 6 2 4 2 4 2 0

Chords: Gma9, A9, Bmi9

1 5 9 7 5 7 5 3 1 5 9 1 cr 1 5 9 1 cr 1

3 5 7 4 5 4 5 7 3 5 7 3 4 5 7 9 0 1 2

There is one kind of chord that uses extensions that is very common in rock and pop. It's called the *add* chord and looks like this: Cadd9. This chord uses no sevenths, only major or minor triads. The “add” sign specifies which interval is added to the triad. The addition can only be a ninth or an eleventh. An add13 chord is the same as a six chord; therefore the name is unnecessary.

Here are the three possible add chords:

Cadd9 open

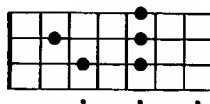
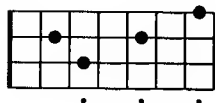
Cadd9 closed

1 3 5 9 1 9/2 3 5 1/8

3 2 5 7 3 5 2 5 5

Fret-Hand 2 1 2 4 2 4 1 4 4

Fingers:



Cmi(add9)
open

closed

1 $b3$ 5 9

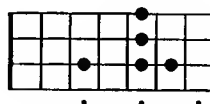
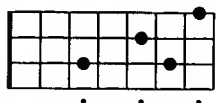
1 $9/2$ $b3$ 5 $1/8$

3 6 5 7

3 5 6 5 5

Fret-Hand 1 4 3 4

Fingers: 1 3 4 3 3



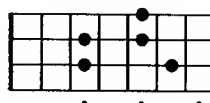
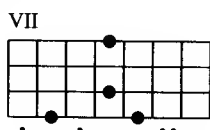
Cmi(add11)
open

1 b3 5 11 1 b3 11/4 5 1/8

10 10 3 5 5

Fret-Hand 1 4 3 3 1 4 1 3 3

Fingers:



Here are a couple rock grooves that use add9 chords.



Track 82

Emi(add9)

1 9 1 8 1 b3 9 1 9 1 8 1 b3 1 9 1 8 1 b3 9

4 2 4 2 4 2

0 0 0 0 3 2 0 0 0 0 3 0 0 0 0 0 3 2

Ami(add9)

1 9 1 8 1 b3 1 9 1 8 1 b3 9 1 9 1 8 1 b3

4 2 4 2 4 2

0 0 0 0 3 0 0 0 0 0 3 2 0 0 0 0 3

Emi(add9)

1. 2. 3

1 9 1 8 1 b3 9 1 9 1 8 1 b3 9 cr 1 b3 9 1

4 2 4 2

0 0 0 0 3 2 0 0 0 0 3 2 1 0 0 3 2 0



Track 83

Let's play another groove with extensions.

Cmi(add9)

1 5 b3 9 8 5 b3 1 5 b3 9 8 5 b3 1 dt

5 8 7 5 5 6 5 8 7 5 5 6 8 6

8

A^badd9

B^badd9

Cmi(add9)

1 5 3 9 8 5 3 1 5 3 9 8 1 5 3 1 1

5 3 6 6 3 5 3 6 7

4 6 6 6 3 4 6 6 6 6 8 6 8

Let's play another groove with extensions.



Track 84

Swing (♩♩♩♩ = ♩♩♩♩)

Gmil1

1 11 b7 5 8 11 b3 dt b7 dt 5 b3 1 11 b7 5 8 11 b3 dt b7 dt 5 dt

3 3 3 5 5 5 3 2 3 2 5 6 3 3 3 5 5 5 3 2 3 2 5 3

Bbmil1

1 11 b7 5 8 11 b3 dt b7 dt 5 b3 1 11 b7 5 8 11 b3 dt b7 dt 5 b7

6 6 6 0 8 8 6 5 6 5 8 9 6 6 6 8 8 6 5 6 5 3 4

Gmil1

1 11 b7 5 8 11 b3 dt b7 dt 5 b3 1 11 b7 5 8 11 b3 dt b7 dt 5 cr

3 3 3 5 5 5 3 2 3 2 5 6 3 3 3 5 5 5 3 2 3 2 0 9

Cmil1

Bmil1

Gmil1

D7(#9)

1 11 b7 5 8 11 b3 dt 1 11 b7 5 8 11 b3 dt 1 11 b7 5 8 11 b3 dt b7 dt cr 1

8 8 8 10 10 10 0 7 6 6 6 8 8 8 6 5 3 3 3 5 5 5 3 2 3 2 1 0

The most heard extended chord is probably the *dominant seven sharp nine* chord. It's also jokingly referred to as the "Hendrix" chord since Jimi Hendrix used this chord a lot in his music. The sharp nine extension is really the same as the minor third; this gives the chord its particular minor/major sound, which makes it popular in blues and rock.

C7(#9)

open

closed

Intervals: 135b7#91#9/#235b78/1

871088312535

8

8

Fret-Hand 21422311424

Fingers:

VII



E7(#9)

183 dt 5 b7#9183 dt 5 #91

007X457553007X457557

183 dt 5 b7#9183 dt 5 #91

007X457553007X457557

Chapter 10

C9

1 b7 9 cr 3 1 b7 1 b7 9 cr 3 1 5 dt cr

3 3 x 0 1 2 3 3 1 3 3 x 0 1 2 3 3 2 1

[illegible]

C9 B7(#9)

1 b7 9 cr 3 1 b7 1 b7 #9 3 cr 5 cr 5 cr

1 8 3 dt 5 b7 #9 1

0 0 7 X 4 5 7 5 5 3 6 5 3 4 5 6 3 4 5 6 7 8



The Intervals

Here is a list with every interval and its description in a chord symbol. This can help you to figure out chords with multiple extensions, or just help familiarize yourself with all the notes in an arpeggio. Keep in mind that you will never have an arpeggio that contains two of the same intervals—like two sevenths (major and minor seventh) or fourths (4 and #4), etc.

Chord Symbol:	C	b9	[C7(b9)]	9 or add9	(Cmi9, Cadd9)
Description:	Root <i>The lowest note in the arpeggio</i>	Flat Nine <i>An extension for dominant chords</i>		Nine <i>An extension for all chords</i>	

Intervals: 1 1 b2/b9 1 2/9

Fingering: 3 3 4 3 5

#9	[C7(#9)]	mi or -	(Cmi, C-)	ma or Δ	(C, Cma)
Sharp Nine <i>An extension for Dominant chords</i>		Minor Third <i>A chord tone makes the arpeggio minor for minor and diminished chords</i>		Major Third <i>A chord tone makes the arpeggio major for major and dominant chords</i>	

Intervals: 1 #2/#9 1 b3 1 3

Fingering: 3 6 3 6 3 2

sus4 (Csus4) 11 (Cmi11) #11 [C7(#11)]

Perfect Fourth
A chord tone
replaces the major third
for major and dominant chords

Eleventh
An extension
for minor and diminished chords

Sharp Eleventh
An extension
for major and dominant chords

1 4 1 4/11 1 #4/#11

3 3 3 3 3 4

b5 or ° [Cmi7(b5), C7(b5)] No Symbol (Cmi, C) #5 or +5 [C7(#5)]

Diminished Fifth
A chord tone
for dominant and diminished chords

Perfect Fifth
A chord tone
for major, minor
and dominant chords

Augmented Fifth
A chord tone
for major and dominant chords

1 b5 1 5 1 #5

3 4 3 5 3 6

b13 or -13 [C7b(13)] 13 [C13, Cma13] 6 (C6, Cmi6)

Flat Thirteen
An extension
for dominant and diminished chords

Thirteen
An extension
for dominant and major chords

Six
A chord tone
for minor and major chords

1 b6/b13 1 6/13 1 6

3 6 3 7 3 2

°7 or dim7 (C°7, Cdim7) 7 (C7, Cmi7) ma7 or Δ7 (Cma7, CmiΔ7)

Diminished Seventh
A chord tone
for diminished chords

Minor Seventh
A chord tone
for minor, dominant
and half diminished chords

Major Seventh
A chord tone
for minor and major
and diminished chords

1 bb7 1 b7 1 b7

3 2 3 3 3 3

Arpeggio Glossary

12

Here is a list of most arpeggios that you might encounter. I have listed them all in C, and they are in a one-octave range, except for the extensions. Next to the chord descriptions you'll find their most common chord symbols.

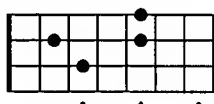
Major Chords

Major Triad: C, C^Δ, C_{ma}, C_{MA}, C_{maj}

Major Sixth: C₆, C_{ma6}, C_{MA6}, C^Δ₆

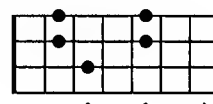
C

Fret-Hand 2 1 4 4
Fingers:



C₆

Fret-Hand 2 1 4 1 4
Fingers:

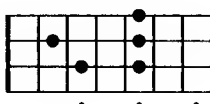
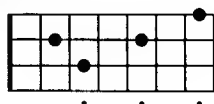


Major Add Ninth: C_{add9}, C_{maj}(add9), C_{MA}(add9), C^Δ_{add9}

C_{add9}

open closed

Fret-Hand 2 1 2 4 2 4 1 4 4
Fingers:

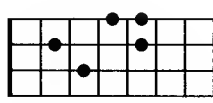


Major Seventh: C_{maj7}, C^Δ₇, C_{MA7}, C_{ma7}, C_{j7}

Major Seventh Sharp Five: C_{ma7}(^Δ5), C^Δ₇^Δ5, C_{ma7}^Δ5, C_{MA7}^Δ5, C_{maj7}^Δ5, C_{j7}^Δ5

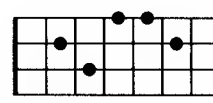
C_{ma7}

Fret-Hand 2 1 4 3 4
Fingers:



C_{ma7}(^Δ5)

Fret-Hand 2 1 4 2 3
Fingers:



Major Six–Nine: C6/9, C6add9
This arpeggio outlines a major pentatonic scale.

C6/9
open

closed

1 3 5 6 9 1 9/2 3 5 6 1/8

8 7 5 7 7 3 5 2 5 2 5

Fret-Hand 4 3 1 3 3 2 4 1 4 1 4

Fingers:

V

Major Ninth: Cma9, Cmaj7(9), C^Δ9, CMA9

Cma9
open

closed

1 3 5 7 9 1 9/2 3 5 7 1/8

3 2 5 4 7 3 5 2 5 4 5

Fret-Hand 2 1 2 3 4 2 4 1 4 3 4

Fingers:

Major Seventh Sharp Eleventh: Cma7(#11), CMA+11, C^Δ#11, C^Δ+11

Cma7(#11)
open

closed

1 3 5 7 #11 1 3 #11/#4 5 7 1/8

8 7 10 9 11 3 2 4 5 4 5

Fret-Hand 2 1 4 3 4 2 1 3 4 3 4

Fingers:

VII

Major Thirteenth: Cma13, Cmaj7(13)
This arpeggio is not practical in open position and is therefore omitted in open position.

Cma13
closed

1 3 5 13/6 7 1/8

Fret-Hand 2 1 4 1 3 4
Fingers:

Dominant Chords

Augmented Triad: C+, Caug, CAug

Dominant Seventh: C7

C+

1 3 #5 8/1

Fret-Hand 2 1 4 3
Fingers:

C7

1 3 5 b7 8/1

Fret-Hand 2 1 4 2 4
Fingers:

Dominant Seventh Suspended Fourth:
C7sus4, C7sus

Dominant Seventh Sharp Five: C7(#5), C+7
This is the same chord as the dominant seventh
(flat thirteenth): C7(b13), C7-13

C7sus4

1 4 5 b7 8

Fret-Hand 2 2 4 2 4
Fingers:

C7(#5) or C7(b13)

1 3 #5 (b13) b7 8

Fret-Hand 2 1 4 1 3
Fingers:

Dominant Seventh Flat Five: C7(b5), C7-5

This is the same chord as the dominant seventh (sharp eleventh): C7#11, C7+11

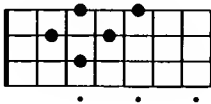
C7(b5) or C7(#11)

1 3 (#11) b5. b7 8

3 2 4 3 5

Fret-Hand 2 1 3 2 4

Fingers: 2 1 3 2 4



Dominant Ninth: C9, C7(9)

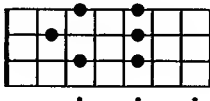
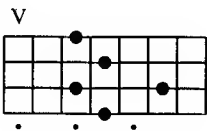
C9 open closed

1 3 5 b7 9 1 9/2 3 5 b7 1/8

8 7 10 8 7 3 5 2 5 3 5

Fret-Hand 2 1 4 2 1 2 4 1 4 2 4

Fingers: 2 1 4 2 1 2 4 1 4 2 4



Dominant Seventh Flat Ninth: C7(b9), C7-9

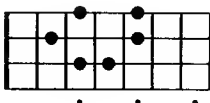
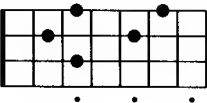
C7(b9) open closed

1 3 5 b7 b9 1 b9/b2 3 5 b7 1/8

3 2 5 3 6 3 4 2 5 3 5

Fret-Hand 2 1 4 1 4 2 3 1 4 2 4

Fingers: 2 1 4 1 4 2 3 1 4 2 4



Dominant Seventh Sharp Ninth: C7(#9), C7+9

C7(#9)
open

closed

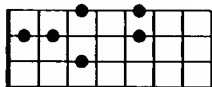
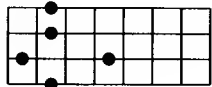
1 3 5 b7 #9 1 #9/#2 3 5 b7 1/8

8 7 10 8 8 3 1 2 5 3 5

Fret-Hand 2 1 4 2 2 3 1 1 4 2 4

Fingers:

VII



Dominant Thirteenth: C13, C7(13)

This arpeggio is not practical in open position, so open position is omitted.

C13
closed

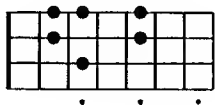
1 3 5 13/6 b7 1/8

2 5 2 3 5

3 2 5 2 3 5

Fret-Hand 2 1 4 1 2 4

Fingers:



Minor Chords

Minor Triad: Cmi, C-, Cm, CMI, c

Cmi

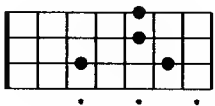
1 b3 5 8/1

5 5

3 6 5 5

Fret-Hand 1 4 3 3

Fingers:



Minor Add Nine: Cmi(add9), C-(add9), Cm(add9)

Cmi(add9)

open

closed

1 b3 5 9 1 9/2 b3 5 1/8

3 6 5 7 3 5 6 5 5

Fret-Hand 1 4 3 4 1 3 4 3 3

Fingers:

Diagram 1 (open): Shows finger positions for notes 1 (open), b3 (3rd fret), 5 (5th fret), and 9 (7th fret).

Diagram 2 (closed): Shows finger positions for notes 1 (closed), 9/2 (9th fret), b3 (11th fret), 5 (13th fret), and 1/8 (15th fret).

Minor Add Eleven: Cmi(add11), C-(add11), Cm(add11)

Cmi(add11)

open

closed

1 b3 5 11 1 b3 11/4 5 1/8

8 11 10 10 3 6 3 5 5

Fret-Hand 1 4 3 3 1 4 1 3 3

Fingers:

VII

Diagram 1 (open): Shows finger positions for notes 1 (open), b3 (3rd fret), 5 (5th fret), and 11 (10th fret).

Diagram 2 (closed): Shows finger positions for notes 1 (closed), b3 (11th fret), 11/4 (13th fret), 5 (15th fret), and 1/8 (17th fret).

Minor Sixth: Cmi6, Cm6, C-6, CMI6

Cmi6

1 b3 5 6 1/8

3 6 5 2 5

Fret-Hand 1 4 3 1 4

Fingers:

Diagram: Shows finger positions for notes 1 (open), b3 (3rd fret), 5 (5th fret), 6 (6th fret), and 1/8 (7th fret).

Minor Seventh: Cmi7, C-7, CMI7, Cm7

Cmi7

1 b3 5 b7 1/8

Fret-Hand 1 4 3 1 3

Fingers:

Minor Major Seventh: Cmi(ma7), C-7, CMI(ma7), Cm(maj7)

Cmi(ma7)

1 b3 5 7 1/8

Fret-Hand 1 4 3 2 3

Fingers:

Minor Ninth: Cmi9, Cm7(9), Cm9, C-9

Cmi9 open closed

1 b3 5 b7 9 1 9/2 b3 5 b7 1/8

Fret-Hand 4 2 1 4 3 1 3 4 3 1 3

Fingers:

Minor (Major Ninth): Cmi(ma9), C-9, Cm(maj9)

Cmi(ma9)
open

closed

1 b3 5 7 9 1 9/2 b3 5 7 1/8

3 6 5 4 7 3 5 6 5 4 5

Fret-Hand 1 3 2 1 4 1 3 4 3 2 3

Fingers:

Minor Eleventh: Cmi11, Cm11, Cmi7(11), CMi7(11)
This arpeggio outlines a minor pentatonic scale.

Cmi11
open

closed

1 b3 5 b7 11 1 b3 11/4 5 b7 1/8

8 11 10 8 10 3 6 3 5 3 5

Fret-Hand 1 4 3 1 3 1 4 1 3 1 3

Fingers:

VII

Diminished Chords

Diminished Triad: C°, Cdim

C°

1 b3 b5 1/8

3 6 4 5

Fret-Hand 1 4 2 3

Fingers:

Minor Seventh Flat Five: Cmi7(b5), CMi7b5, Cm7b5, C°7, C-7b5

Cmi7(b5)

Fret-Hand 1 3 5 7 8
Fingers: 1 b3 b5 b7 1/8

3 6 4 3 5

3 6 4 3 5

Diminished Seventh: Cdim7, C°7

C°7

Fret-Hand 1 3 5 7 8
Fingers: 1 b3 b5 bb7 1/8

3 6 4 2 5

3 6 4 2 5



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